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Frank Martin's Arranged Works for Flute: *Sonata Da Chiesa* and *Deuxieme Ballade*

Jessica Dixon Leeth

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FRANK MARTIN'S ARRANGED WORKS FOR FLUTE: *SONATA DA CHIESA* AND
DEUXIÈME BALLADE

by

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ABSTRACT

The Swiss composer Frank Martin (1890-1974) wrote three major works for flute—*Ballade for flute and piano*, *Sonata da Chiesa for flute and organ*, and *Deuxième Ballade for flute and piano*. Of these, both the *Sonata da Chiesa* and *Deuxième Ballade* were arrangements of two of his previously written works, *Sonata da Chiesa for viola d'amore and organ* and *Ballade for saxophone and piano (or string orchestra, piano, and percussion)*, respectively. Martin wrote both works in their original versions in 1938, a time in his career when he realized his true individual style, embracing the chromaticism of twelve-tone serialism while maintaining a tonal hierarchy in his music.

Given that these works were written during such a pivotal point in Martin's career, this document will provide a thorough explanation of his mature style. Circumstances around the arrangements, stylistic analyses, performance suggestions, and a discography for each of the two works are also presented.

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INTRODUCTION

Throughout his career, Frank Martin (1890-1974) wrote a small number of chamber works with flute. Among these there were three works for flute and piano or organ—*Sonata da Chiesa* for flute and organ, *Ballade for Flute and Piano*, and *Deuxième Ballade for Flute and Piano*—of which the *Ballade for Flute and Piano* (1939) was the only one originally composed for the flute. The *Sonata da Chiesa* was first composed in 1938 for viola d'amore and organ and later arranged by the composer for flute in 1941. The *Deuxième Ballade* was a previously unknown work until the 2008 discovery of Martin's manuscript. The work, written for flute and piano or flute and string orchestra, piano, and percussion, was an arrangement of Martin's *Ballade for Saxophone* (1938), which was the first in a series of six instrumental *Ballades* written by the composer. These two arrangements for flute will be the focus of this document.

The original versions of both works were composed in 1938, a year that proved to be a turning point in Martin's musical style. Scholars agree that Martin reached his musical maturity and the culmination of his own personal style in 1938 with the composition of his secular oratorio *Le vin herbé*. Martin spent several years experimenting with Schoenberg's twelve-tone system, and it was with this work that he was able to couple the chromatic flexibility it offered with an underlying tonal feeling. This union became a cornerstone of his individual musical language.¹ This document will serve to identify the stylistic characteristics of Martin's mature style and provide a

¹ Charles W. King, *Frank Martin: A Bio-Bibliography* (New York: Greenwood Press, 1990), 6.

stylistic analysis and performance suggestions for the *Sonata da Chiesa* and *Deuxième Ballade*.

In order to fulfill the goals of this study, a detailed explanation of Frank Martin's style is provided using primary and secondary sources to trace its development from his earlier years into his mature style. The document begins with an explanation of the personal and professional life of Frank Martin, including musical and nonmusical influences and the evolution of his compositional style. Chapter two concentrates more specifically on the characteristics of Martin's mature style—how he incorporated the twelve-tone technique into his own musical language, his fascination with rhythm, and his harmonic language. Chapters three and four are dedicated to the two compositions at the heart of the document—the *Sonata da Chiesa* and the *Deuxième Ballade*. Each chapter focuses on one work, providing essential background information on the original composition and the arrangement of each work, including commissions, difficulties Martin faced during composition, the reception of the works, and the circumstances surrounding the arrangement for flute. The document will distinguish any differences between the original composition and the arrangement, determine the reasons these changes may have been made, and propose why Martin chose these specific works to arrange for the flute. These chapters also provide a stylistic analysis for each work, illustrating how the elements of the compositions directly relate to Martin's mature style, and performance suggestions. Following the conclusion, a discography for each version of the *Sonata da Chiesa* and *Deuxième Ballade* is provided.

While Martin's *Ballade for Flute and Piano* (1939) has enjoyed much success and is considered a standard in the flute repertoire, the *Sonata da Chiesa* and *Deuxième*

Ballade remain relatively unknown to flutists and are rarely performed. Little has been written on these two works in either their original forms or as arrangements for flute, and what has been written is not in English. It is my hope that this document will provide valuable information not previously available, and encourage musicians to further explore these works and add them into their repertoire.

CHAPTER 1

FRANK MARTIN'S LIFE AND WORKS

Frank Martin, one of Switzerland's most notable composers, was born in Geneva on September 15, 1890. He was the youngest of ten children of Charles and Pauline Martin. Charles was a well-respected Calvinist pastor whose family had settled in Geneva in 1754 after fleeing France during the Huguenot persecutions.² From a young age, Martin was surrounded by music in his family. His grandfather, Charles Martin-Labouchère, always showed a fondness for music, and after making his wealth in the textile industry left his career behind to pursue his interest in music. He performed as second bassoonist with the Geneva Orchestra and served as the treasurer of the Geneva Conservatoire.³ Both of Martin's parents were amateur musicians and encouraged each of their children to sing or learn to play instruments. Martin learned piano and violin as a child and composed his first piece, a three-minute song *Tête de Linotte*, at the age of nine. On playing the piano in his youth, Martin wrote:

For as long as I can recall I was always at the piano trying things and playing melodies which were then harmonized in my own fashion, basically two voices; this was rather odd, for, as I did not like major keys,

² Siglind Bruhn, *Frank Martin's Musical Reflections on Death*, Dimension and Diversity: Studies in 20th-century Music, 11 (Hillsdale, NY: Pendragon Press, 2011), 11.

³ Mervyn Cooke, "Frank Martin's Early Development," *The Musical Times* 131, no. 1771 (September 1990): 473.

I put all of these melodies in minor for I found the minor the more beautiful. This was before I had begun to take serious music lessons.⁴

While Martin's parents wanted all of their children to be musical, they did not view it as a practical career. Following his parents' advice, Martin attended the University of Geneva to study math and physics before ceasing his studies after two years.⁵ At the same time, Martin also studied music privately with Joseph Lauber, a former student of Rheinberger and Massenet. Under Lauber, Martin received a strong foundation in the basic technical aspects of music theory and composition.⁶ Martin viewed these lessons as "ideal for the needs of an inner-directed artist: Lauber taught him the "craft" aspects without touching on interpretative or stylistic issues, thus allowing his creativity to develop without external influences."⁷

Early Influences and Compositions

During Martin's youth, the musical environment throughout Geneva was largely of the German tradition, despite such close proximity to France. Bernhard Stavenhagen was piano teacher at the Conservatory and conductor of the Geneva Symphony at the time, and did much to spread the music of the German style throughout the region.⁸ With this strong German musical presence in Geneva, Martin developed a fondness for the

⁴ Frank Martin and Jean-Claude Pigeut, *Entretiens sur la musique*, (Neuchâtel: A la Baconnière, 1977), 11, quoted in Byron Adams, "Frank Martin's *Petite Symphonie Concertante*: An Analysis" (DMA thesis, Cornell University, 1984), 40-41.

⁵ "Concise Biography," Frank Martin Society, <http://www.frankmartin.org/index.php/en/biography> (accessed March 2012).

⁶ Bruhn, 11.

⁷ Frank Martin and Jean-Claude Pigeut, *Entretiens sur la musique* (Neuchâtel: A la Baconnière, 1977), 15, cited in Siglind Bruhn, *Frank Martin's Musical Reflections on Death*, 11.

⁸ Cooke, "Frank Martin's Early Development," 473.

music of Mozart and Bach as well as the chromaticism of Strauss and Mahler.⁹ Bach's music, especially, made a life-long impact on the composer. Martin considered him to be his "true master"¹⁰ and reflected on an early encounter with his music:

I cannot say what age I was, I think 10 or 11 years old, but the performance of the Bach *St. Matthew Passion* I heard at that time has remained with me for the rest of my life. I followed the *Passion* to the end without being much aware of my surroundings. I did not feel my place within the hall, I did not notice others, I was as if transported to heaven.¹¹

It was not until after Ernest Ansermet's appointment as principal conductor of the Geneva Symphony Orchestra in 1915 that Martin became more closely acquainted with the music of Debussy and Ravel. Ansermet and Martin eventually grew close, and he remained a lifelong friend, supporter, and promoter of Martin's music.¹²

One of Martin's first significant pieces, *Trois poèmes païens* (1910) for baritone and orchestra, was selected by a jury from the Association of Swiss Musicians for public performance under the direction of Lauber.¹³ Martin biographer, Rudolf Klein, described the style of these pieces as being "according to that of the late romantics."¹⁴ Over the next few years, Martin became familiar with the music of Franck, whose stylistic

⁹ Rudolf Klein, *Frank Martin: Sein Leben und Werk* (Wien: Österreichische Musikzeitschrift, 1960), 6, quoted in Janet Eloise Tupper, "Stylistic Analysis of Selected Works by Frank Martin" (PhD diss., Indiana University, 1964), 262.

¹⁰ "Concise Biography," Frank Martin Society.

¹¹ Martin and Pigeut, *Entretiens* 114, in Adams, "Frank Martin's *Petite Symphonie Concertante*," 1-2.

¹² Charles W. King, *Frank Martin: A Bio-Bibliography* (New York: Greenwood Press, 1990), 4-5. The Swiss conductor Ernest Ansermet (1883-1969) founded the Orchestre de la Suisse Romande in 1918 where he served as director until 1967. Ansermet premiered many of Martin's works.

¹³ Cooke, "Frank Martin's Early Development," 473.

¹⁴ Klein, *Frank Martin: Sein Leben und Werk*, 7, quoted in Tupper, "Stylistic Analysis of Selected Works by Frank Martin" (PhD diss., Indiana University, 1964), 264.

influence can be heard in his Violin Sonata (1913).¹⁵ Through 1921, many of Martin's works, including the Violin Sonata, *Suite for orchestra* (1913), *Les Dithyrambes* (1918), the Piano Quintet (1919), *Pavane couleur du temps* (1920), and *Quatre sonnets à Cassandre* (1921) were introduced via festivals of the Association of Swiss Musicians. King states, "All of these works demonstrate not only a determined preference for the works of Bach but equally an assimilation of the harmonies of Wagner and a stylistic affinity for the music of Franck and Fauré."¹⁶

Starting in 1919, Martin was able to travel and live outside of Geneva, spending time in Zurich (1919, 1920), Rome (1921), and Paris (1923-1925). With these travels, he gained direct access to the many musical styles occurring throughout Europe. One of the works reflecting his new surroundings was *Quatre sonnets à Cassandre* (1921) for mezzo-soprano, flute, viola, and cello on texts by Ronsard.¹⁷ At this point in his career, Martin had become increasingly familiar with the music of Ravel and Debussy, an influence that is evidenced in the *Quatre sonnets*. Many elements in this work anticipate Martin's mature style including "a fondness for small melodic intervals, carefully controlled dissonance levels which prolong harmonic tension and avoid resolution, a subtle sensitivity to textual nuances, formal schemes directly inspired by literary structures and a preference for the flute as the principal melodic vehicle."¹⁸ Martin biographer Bernhard Billeter states that in *Quatre sonnets* Martin "moved to a linear, consciously archaic style, restricted to modal melody and perfect triads and evading the

¹⁵ Cooke, "Frank Martin's Early Development," 473, 475.

¹⁶ King, *Frank Martin: A Bio-Bibliography*, 5.

¹⁷ Ibid.

¹⁸ Cooke, "Frank Martin's Early Development," 475.

tonal gravitation of Classical and Romantic harmony.”¹⁹ Of all of his ‘youthful’ works, Martin believed it to be the strongest composition.²⁰

In 1925, Martin returned to Geneva and in 1926 formed a trio for flute, violin, and piano or harpsichord that was solely committed to performing the works of Bach.²¹ This soon developed into the Société de Musique de Chambre de Genève, which began as an ensemble consisting of flute, violin, cello, and Martin on piano or harpsichord. The programs emphasized early music, especially music of French Baroque composers including Marais, Mondonville, Rameau, and Couperin, but would often include modern French composers such as Fauré and Debussy.²² It was through this chamber music society in which Martin performed for ten years, that he became quite familiar with Debussy’s late sonatas. “He had already esteemed “Fêtes” from the *Nocturnes*, but to Martin, Debussy’s music seemed to be in general too fluctuating and not firmly enough anchored in form. Now, however, he discovered the secrets of the rich nuances of the chords, and the delicacy of musical declamation...artistic skills that he would adapt for his own stylistic use.”²³ Martin explained his experience with Debussy’s compositional style:

His music is absolutely first-rate for me. But I must say that as a young man, at the beginning, I did not understand all of it, and his music had the

¹⁹ Bernhard Billeter, “Frank Martin,” Grove Music Online, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/17895> (accessed March 2012).

²⁰ Cooke, “Frank Martin’s Early Development,” 475.

²¹ Klein, 11, quoted in Tupper, “Stylistic Analysis of Selected Works by Frank Martin” (PhD diss., Indiana University, 1964), 266-67.

²² Alain Perroux, *Frank Martin, ou, L’insatiable quête*, (Genève: Editions Papillon, 2001), 21-22, quoted in Daniel I. Rubinoff, “Émile Jaques-Dalcroze’s Influence on Frank Martin: 1924-1937” (PhD diss., York University, 2011), 48.

²³ Tupper, “Stylistic Analysis of Selected Works by Frank Martin,” 267.

effect for me of a bog; I did not understand his harmonic successions, nor did I discern his forms. I had enormous trouble entering into this kind of music. The thing that led me to understand Debussy was the *Fêtes* from the *Nocturnes*. The day I understood *Fêtes*, all the music of Debussy was clear to me. I was never sure I should attempt to imitate such a model, but there are many passages of my music which were fundamentally inspired by the *Fêtes* of Debussy. I would like to add further that Debussy was for me, in my movement towards a chromatic style of writing, a master of harmony; it is with him that I found the procedure of the extension of parallel chords which can strictly be found first in Liszt, but which only Debussy used almost systematically.²⁴

Sacred Music

While in Rome, Frank Martin turned some of his energy to sacred music when he composed the majority of his *Messe pour double chœur a cappella* in 1922. The work was completed in 1926, but never performed until 1963.²⁵ His second sacred composition was a Christmas Cantata that he began in 1929 but never completed. Martin grew up in a religious household, his father being a Calvinist minister, and he maintained strong religious faith throughout his life, yet he struggled greatly with the responsibility of composing sacred music. According to his widow Maria, “he felt that this music ought to be performed to God’s and not the composer’s glory; that is why he insisted that

²⁴ Martin and Pigeut, *Entretiens* 117, quoted in Adams, “Frank Martin’s *Petite Symphonie Concertante*,” 41-42.

²⁵ Franz W. Brunnert, director of the Bugenhagen-Kantorei of Hamburg, noticed a listing for the unpublished Mass on a catalogue list of Martin’s compositions in 1962. He personally requested the work from Martin to study for a possible performance. Brunnert conducted the premiere of the Mass in November 1963 in Hamburg. It was later published in 1972. Robert V. Glasmann, Jr, “A Choral Conductor’s Analysis for performance of *Messe pour double chœur a cappella* by Frank Martin” (DMA diss., University of Wisconsin-Madison, 1987), 24.

his Mass be given anonymously or not at all.”²⁶ In his program notes for a 1970 performance Martin described his reasoning:

I did not wish that it be performed, fearing that it would be judged from a completely aesthetic point of view. I looked at it then as a matter between God and me....the expression of religious sentiments, it seemed to me, ought to remain secret and have nothing to do with public opinion. For this reason, this composition stayed in a drawer for forty years.²⁷

It was clearly a personal and spiritual undertaking for Martin. In his 1946 essay “Le compositeur moderne et les textes sacrés,”²⁸ Martin described ideal conditions for a composer writing a sacred work:

...he doesn’t have to address aesthetic questions, he isn’t interested, in a word, in public opinion, criticism, or this entity, fearful and intangible for the artist, which is the world of art that weighs and judges, which makes reputations or destroys them. He has only to treat a subject according to his means and according to his faith, in all tranquility of spirit and in all humility.

But if in the olden days this circumstance were favorable to all points of view, that is, that the church possessed the material means to produce important works, this is no longer true today. The composer who writes a cantata for his parish can only count on extremely reduced and generally mediocre means of performance. The whole time he is composing, he must think about avoiding technical difficulties and about adapting himself to the poor means at his disposal. The material base, indispensable to all art, is lacking to him. Indeed, we live in a time when the church no longer wields power in the domain of the arts. It no longer has the financial means, and if it did, it would surely not use it for that. Art has become a separate world

²⁶ Maria Martin, interview with Johannes Günther, 4 February 2008, http://www.kantorei.ch/fileadmin/user_upload/pdf/interview-m-martin.pdf, quoted in Bruhn, *Frank Martin’s Musical Reflections on Death*, 25.

²⁷ Frank Martin, *A propos de... Commentaires de Frank Martin sur ses oeuvres*, (Neuchâtel: A la Baconnière, 1984), 11, quoted in Glasmann, 24-25.

²⁸ This essay appeared in *Schweizerische Musikzeitung* 86 (1946): 261-266. It was originally a lecture given prior to a performance of *In terra pax* and is reprinted in Frank Martin’s *Un Compositeur médite sur son art* (Neuchâtel: A la Baconnière, 1977), 123-132. Complete English translations of the essay appear in Robert V. Glasmann, Jr., “A Choral Conductor’s Analysis for Performance of *Messe pour double chœur a capella*” (DMA diss., University of Wisconsin-Madison, 1987), 130-140; and Mardia Melroy, “Frank Martin’s ‘Golgotha’” (DMA diss., University of Illinois at Urbana-Champaign, 1988), 288-305.

which governs itself, a world where only artistic value counts, and which puts sacred and secular works on the same plane.

Thus, the composer who wants to write a sacred work must first of all want to....²⁹

Without any commission for his Mass or obligation of performance, Martin was free to write music that was a true expression of his faith. He was not concerned with performance logistics and level of difficulty for performers.³⁰ Later in his essay, he continued to discuss how, given the current role of religion in society, listeners could have a variety of reactions to a sacred composition:

In addition, we no longer have a society with a religious base. This is not to say that religious sentiment is less widespread or alive than it was in other times....But precisely because this general consensus no longer exists, the artist who wants to create a sacred work feels himself deprived, too, of the slightest possibility of general assent. Each listener will consider his work from a different point of view....It is impossible that one who espouses no faith could see anything other than an artistic success unless a true miracle is produced; that coming in contact with this work opens up a new world in him. That is one chance in thousands and thousands, but it is one chance worth taking. It is perfectly possible, on the other hand, that among the most sincere believers, men possessed by true and active faith, there are some who can be shaken in their habits to see the holy texts interpreted in a completely new way. That is a very natural reaction; for it is normal that faith, as authentic as it may be, rests on a group of intellectual and intuitive representations which are strongly established and practically unchangeable. These representations are not themselves faith; they are but a projection intellectually and intuitively speaking. But they are so much for the believer the image of his faith that all other representations may appear to be foreign, idolatrous, or almost blasphemous. For all of these reasons, there is not presently a living tradition of sacred music, and it cannot exist, because it would be in formal contradiction with the whole contemporary concept of art, with this habit that we have of being conscious of it from a differentiated and individual point of view.³¹

²⁹ Frank Martin, "Le compositeur moderne et les textes sacrés," *Schweizerische Musikzeitung* 86 (1946), quoted in Glasmann, 131-132.

³⁰ Glasmann, 26.

³¹ Martin, "Le compositeur moderne et les textes sacrés," quoted in Glasmann, 133-134.

In 1944 he began working on his oratorio *In terra pax*. This was a commission from Radio Geneva to commemorate the armistice day of World War II. Martin was originally given a poem by a Swiss poet for inspiration, but believed only a religious text would be a sufficient. According to Martin:

The occasion of this celebration was of such dimension and of such gravity that it was scarcely possible to conceive of a text which was not completely animated by religious feeling; it was also an occasion at which religious sentiment should be found to be widespread and, at least in part, unanimous. In the face of such considerable events, the thought of God and his power is evoked in the spirits of even those for whom it only has symbolic value.³²

This was the first sacred work Martin had attempted since the 1920s, and the first to be performed. Martin had finally come to terms with composing sacred works. This was followed a few years later by an oratorio on the Passion he decided to write, without commission, titled *Golgotha* (1948). In the midst of writing the work, Martin stated:

The decision to consecrate myself to this work is so contradictory to the reasonable reflections that one can make on this subject, that a few words of explanation are needed. What is more, to write a passion after those which were left us by J. S. Bach must inevitably appear to be singularly pretentious. My decision was in some way made for me by the encounter I had with the etching by Rembrandt entitled *Les trois croix* [The Three Crosses]. In spite of all my internal resistance, this subject imposed itself upon me and above all the vision, new to me, that the work of Rembrandt gave me of the Passion.³³

Though it took decades for Martin to come to terms with writing sacred music, a substantial portion of his later compositions were sacred, including the oratorios *Le mystère de la Nativité* (1959) and *Pilate* (1964), cantatas *Pseaumes de Genève* (1958) and *Et la Vie l'emporta* (1974), *Maria-Triptychon* (1968) for soprano, violin, and orchestra,

³² Martin, "Le compositeur moderne et les textes sacrés," 263, quoted in Glasmann, 135.

³³ Ibid., 136.

Polyptyque (1973) for violin and two string orchestras, and a Requiem (1972). In 1973 he described part of his process in a letter to a young composer searching for advice on the subject:

...If I shall still give you any advice, it can only be in very general terms: For the spirit to be able to manifest itself among humans, it has to be incarnated, just as Christ incarnated himself in order to act among humans. [...] Any sentiment, any thought, any faith cannot manifest itself in the world unless it incarnates in some matter. This matter may be a text, a statue, a painting, or a musical work. By becoming matter in this way, the spirit begins to lose some of its true character. For the musician, it lived as pure spirit, yet to begin a work, there have to be notes, chords, and rhythms. That is a painful moment. And it is most often only when one truly renounces the will to find an adequate expression of one's feelings that one finds something, something quite humble and much below what one had dreamed of.

Thus the spirit loses much of its force, in terms of spirit. But some part of it has incarnated itself in matter, in a piece of music, and that matter becomes capable—sometimes—of recreating the spirit or of awakening the spirit in other people.³⁴

Rhythmic Experimentations

Martin exhibited a lifelong fascination with rhythm throughout his career. Perhaps this was fueled by his natural talent for mathematics and physics, both of which he studied at the university, but during the 1920s especially, the composer's rhythmic interests manifested themselves in a number of his compositions. He was commissioned to write incidental music for the productions of two Sophocles dramas, *Oedipe Roi* (1922) and *Oedipe à Colone* (1923), by the Comédie de Genève. This commission allowed Martin to explore various speech rhythms and meters of French and ancient

³⁴ Frank Martin, "Lettre à un jeune musicien, 1973," in *Un Compositeur médite sur son art: écrits et pensées recueillis par sa femme* (Neuchâtel: A la Baconnière, 1977), 138-140, quoted in Bruhn, *Frank Martin's Musical Reflections on Death*, 26.

Greek verse.³⁵ Martin discusses the nature of the ancient Greek verse in an essay on rhythm:

...a rhythmic music, essentially dance music, whose most simple rhythms lead us to more complicated ones by the addition of different values and most often simple or duple rhythms. It's the principle of the long and short from the Greeks which one finds a little bit everywhere. Are there really measures in this type of rhythmic activity? I don't believe so.³⁶

With both of these productions, Martin utilized the Greek models of long and short note values and additive rhythms.³⁷

In 1925 Martin was commissioned to write a work based on Irish folksongs. The resulting piece, *Trio sur des Mélodies populaires irlandaises*, is a three-movement work for piano trio that couples the popular Irish melodies with polymeter and accompaniments that are rhythmically independent of the tune. Martin explains his approach to the work:

While exploiting the rich musical resources of Irish folklore, I tried to submit, as far as possible to its idiosyncratic character. I avoided any abuse of the melodies chosen, always presenting them in their entirety and not over burdening them with any falsifying harmonies....It's in the rhythm that the author [Martin] sought the principle of musical form and in the rhythmic combinations, a means of enriching his language.³⁸

³⁵ Klein, *Frank Martin: Sein Leben und Werk*, 9, quoted in Tupper, "Stylistic Analysis of Selected Works by Frank Martin," 265; Cooke, "Frank Martin's Early Development," 476.

³⁶ Frank Martin, "La mesure et le rythme," *Le Rythme* 19, (March 1927): 2-6, quoted in Rubinoff, *Émile Jaques-Dalcroze's Influence on Frank Martin*, 44.

³⁷ Daniel I. Rubinoff. "Émile Jaques-Dalcroze's Influence on Frank Martin: 1924-1937" (PhD diss., York University, 2011), 46.

³⁸ Frank Martin, *A propos de... Commentaires de Frank Martin sur ses oeuvres*, (Neuchâtel: A la Baconnière, 1984), 13, quoted in Daniel I. Rubinoff. "Émile Jaques-Dalcroze's Influence on Frank Martin: 1924-1937" (PhD diss., York University, 2011), 65, 69.

The opening of the work displays the treatment of the folksong in a polymetric setting (Fig. 1.1). Instead of writing the piano part in a different meter, Martin provides brackets in the part to signify the phrasing of 5/4 against the 3/4 melody.

Figure 1.1: *Trio sur des Mélodies populaires irlandaises*, I, mm. 1-13.

The composer added that this setting “gives a particular rhythmic color by which I tinted the melody: the softness of the rhythms in quintuple meter gives the melody a sort of smoothness and suppleness.”³⁹ Mervyn Cooke states with this Trio, “Martin harnessed the influences of Ravel’s Piano Trio and Stravinskian additive rhythm to an intriguing experiment in combining Irish folksongs in patterns of great metrical fluidity.”⁴⁰

³⁹ Frank Martin, “La notation du rythme,” in *Compte rendu du 1^{er} congrès du rythme tenu à Genève du 16 au 18 août 1926*. Edited by A. Pfrimmer. Geneva: Institut Jaques-Dalcroze, 88. Quoted Daniel I. Rubinoff. “Émile Jaques-Dalcroze’s Influence on Frank Martin: 1924-1937” (PhD diss., York University, 2011), 71.

⁴⁰ Cooke, “Frank Martin’s Early Development,” 476.

While living in Paris (1923-1925), Martin was trying to support his new family—he and his first wife, Odette Micheli⁴¹ (m. 1918), had their son, Renaud, in 1922—and gained employment composing for the Russian Marionette Theatre of Madame Sazonova.⁴² One of his pieces for the theatre, *Overture and Foxtrot* (1924) for two pianos, was later orchestrated by Martin and performed in Boston under the direction of Nicolas Slonimsky. The work is notable as it shows the composer employing elements of jazz and mixed meter. Of the work Slonimsky wrote:

Another interesting example of European jazz is furnished by the fox trot composed in 1924 by a Swiss, Frank Martin, for Julia Sazonova's Marionette Theater in Paris. Here is a piece written in the idiom without quotation marks. But it is not any more American for that, and fortunately so. Frank Martin uses the devices of an American jazz band—syncopation, free counterpoint, chromatic meandering around harmonic mainstays, and creates a piece which is original and musically interesting. Scored, it contains no saxophone and no percussion thus silencing all charges of imitation. It is almost austere in its minimization and at the same time valuable as an example of early jazz in Europe.⁴³

One of his most rhythmically driven works, *Rythmes* (1926), is a three-movement work for orchestra in which Martin used a variety of rhythmic techniques. The sources of inspiration are quite varied, as Martin utilized rhythms of ancient Greek meters in the first movement, Eastern polyrhythms and polymeters in the second movement, and Bulgarian rhythms in the final movement. In his notes on *Rythmes*, Martin wrote:

⁴¹ Martin and Micheli wed in 1918. Their marriage deteriorated through the 1920s and ended in divorce in 1930. Micheli was a humanitarian, writer, and translator. She led a delegation of the Children's Aid of the Swiss Red Cross for occupied France during WWII. Among the many great humanitarian efforts she was involved with, she was responsible for organizing the October 1944 evacuation of 19,000 children and adults from Dunkirk shortly before it was bombed by Allied forces in an effort to take back the city from the Germans. Paul-Émile Dentan, "Odette Micheli ou l'initiative humanitaire" in *Impossible de se taire: Des protestants suisses face au nazisme*, (Genève: Labor et Fides, 2000), 57-60.

⁴² Julia Sazonova was the sister of Nicholas Slonimsky.

⁴³ Nicolas Slonimsky, *Writings on Music: Vol. 1, Early Articles for the Boston Evening Transcript*, ed. Electra Slonimsky Yourke (New York: Routledge, 2004), 61.

The title of this symphonic suite indicates the tendency of the author to search in rhythm for the aesthetic and expressive means that are hardly utilized, which are monodic rhythm in the ancient style or polyrhythm of which the Orientals offer us such striking models....

Whereas the first movement makes use of an ancient Greek system of rhythm, with phrases constructed by the succession and addition of long and short values....

One could say that in the second movement...I was inspired by the polyrhythms of the Far East. Here the rhythmic movements are marked throughout by the percussion instruments, each one following its proper path, and accompanying melodies of which again each one is independent....

The third movement is characterized by measures of unequal meter, in which throughout where I use a very rapid and very complex Bulgarian rhythm disturbed by syncopated accents.⁴⁴

It is no coincidence that this period of increased rhythmic experimentation was concurrent with his time in Paris. Martin certainly would have been exposed to the music of jazz, Stravinsky, and Asia during his years there.⁴⁵

Following his return to Geneva in 1926, Martin developed a professional relationship with fellow Swiss composer and pedagogue, Émile Jaques-Dalcroze.⁴⁶ It is unknown if they met prior to this year, but were likely familiar with each other's work as they were both members of the Association of Swiss Musicians, would have had mutual colleagues, and were working in Paris at the same time.⁴⁷ Martin previously contributed an article to Dalcroze's journal, *Le Rythme*, in 1923, and in 1926 gave a lecture "La notation du rythme" as part of Dalcroze's First Congress on Rhythm. Martin

⁴⁴ Frank Martin, *A propos de... Commentaires de Frank Martin sur ses oeuvres*, Publiés par Maria Martin, (Neuchâtel: A la Baconnière, 1984), 15-17, quoted in Daniel I. Rubinoff, "Émile Jaques-Dalcroze's Influence on Frank Martin: 1924-1937" (PhD diss., York University, 2011), 83, 87, 89, 90.

⁴⁵ Several sources including Cooke, Tupper, Rubinoff, believe Martin's stay in Paris exposed him to many different musics.

⁴⁶ Jaques-Dalcroze (1865-1950) developed a method of teaching music through movement, known as eurhythmics. His musical training method combined eurhythmics, solfège, and improvisation.

⁴⁷ Rubinoff, "Émile Jaques-Dalcroze's Influence on Frank Martin," 99.

immediately enrolled at the Jaques-Dalcroze Institute for two years, and after becoming certified, served as Professor of Improvisation and Rhythmic Theory at the institute from 1928-1937. This close contact with Dalcroze and his philosophies provided Martin an environment to further cultivate his rhythmic explorations.⁴⁸ Martin somewhat minimized the actual influence of Jaques-Dalcroze on his own works, affirming that he had already experimented with many rhythmic concepts before studying Dalcroze Eurhythmics. Martin wrote that “rhythm was in the air” at the time, alluding to the rhythmic experimentation by other composers—likely Stravinsky and Bartók—and wrote, “Many believe that it was my meeting with Jaques-Dalcroze which had awoken in me this preoccupation [with rhythm] but the opposite is actually true: I had already written *Rythmes* by the time I became his student.”⁴⁹ However, the two men clearly had conceptual similarities when it came to rhythm.⁵⁰ Towards the end of his tenure at the Jaques-Dalcroze Institute, Martin’s focus turned towards finding a method of better tonal and structural organization in his music.⁵¹ Martin left the Institute in 1937 on good terms and was even offered the directorship by Dalcroze in 1942 (a position he did not accept). The two remained friends and supporters of each other’s work.

⁴⁸ Ibid., 103, 161.

⁴⁹ Frank Martin, *A propos de... Commentaires de Frank Martin sur ses oeuvres*, Publiés par Maria Martin, (Neuchâtel: A la Baconnière, 1984), 16, quoted in Daniel I. Rubinoff, “Émile Jaques-Dalcroze’s Influence on Frank Martin: 1924-1937” (PhD diss., York University, 2011), 82.

⁵⁰ For more information on the relationship between Dalcroze and Martin, Eurhythmics, and rhythmic exercises taught at the Institute, see Daniel I. Rubinoff, “Émile Jaques-Dalcroze’s Influence on Frank Martin: 1924-1937” (PhD diss., York University, 2011).

⁵¹ Tupper, “Stylistic Analysis of Selected Works by Frank Martin,” 270.

Finding an Individual Style

By the early 1930s Martin was well established as a composer throughout Switzerland. After the 1932 composition of his second Violin Sonata, Martin looked elsewhere for compositional inspiration. In an effort to find his own individual voice and seek out a way to enrich his musical language, Martin began to explore Arnold Schoenberg's twelve-tone system. Martin had always been fond of chromaticism, but he believed harmony to be of utmost importance and was unable to accept complete atonality in music.⁵² He described the importance of Schoenberg's 12-tone system and how it could enhance one's compositions:

One man alone has established a doctrine, a code of obligations, and has founded what one could call a school: this is *Schönberg*. Whatever our opinion may be of his music, of his doctrine, of his influence on the works of his followers, it is impossible to ignore his ideas and activity, even if only to fight them.... They offer to the composer who feels the necessity of renewing his language a path of guidance and a new law... The obligation to use systematically the twelve tempered tones creates in the musician's spirit a new sensibility which makes a melodic line which only employs six or seven different notes seem poor. A law which, by its application, creates new exigencies in a musician's sensibility seems to me to be worth cultivating for that reason alone.⁵³

From 1932-1937, Martin thus explored Schoenberg's 12-tone system and his compositions from this time have an experimental quality to them.⁵⁴ His first attempts with serialism were in *Quatre pièces brèves* for guitar (1933) and the *Piano Concerto No. 1* (1933), both of which use pedal points and key signatures with the chromatic and serial

⁵² King, 6.

⁵³ Frank Martin, "A propos du langage musical contemporain," *Schweizerische Musikzeitung*, lxxvii (1937), quoted in Cooke, "*Frank Martin's Early Development*," 476.

⁵⁴ Tupper, 272.

melodies in order to affix them with a sense of tonality.⁵⁵ Cooke describes the advances made in the Piano Concerto:

The harmonic vocabulary of the concerto marks a substantial relaxation from the idiom in which [*Quatre pièces*] had been couched, its greater use of triadic support for dodecaphonic melodies looking directly ahead to the most characteristic of the composer's later techniques.... In many ways, the First concerto represents the high point of Martin's early development.⁵⁶

Most importantly, the Concerto moves closer to the 'tonal serialism' that came to define the style of many of his later works.⁵⁷ Further works in this period are the *Rhapsodie* for 2 violins, 2 violas, and double bass (1936) which Martin referred to as the most "dreadfully dissonant," "the most mechanical," and the "most vicious" work he had done;⁵⁸ the *Trio à cordes* (1936), and the *Symphonie* (1936-37). Of the String Trio and *Symphonie*, Martin wrote they were "the two works where I followed the rules of dodecaphony most closely, yet without giving myself up to atonality."⁵⁹ It was also during this time that Martin held the Directorship at the Technicum Moderne de Musique, a school he founded in 1933 and taught at until it closed in 1939.

It took the greater part of the 1930s for Martin to work twelve-tone serialism into a style he could be happy with, but between the years 1938 and 1940 with the composition of his secular oratorio *Le Vin Herbé*, four *Ballades* (for saxophone, flute,

⁵⁵ Cooke, "Frank Martin's Early Development," 476.

⁵⁶ Ibid., 476-78.

⁵⁷ Ibid., 478.

⁵⁸ Klein, *Frank Martin: Sein Leben und Werk*, 17, cited in Tupper, "Stylistic Analysis of Selected Works by Frank Martin," 272.

⁵⁹ Frank Martin, *A propos de... Commentaires de Frank Martin sur ses oeuvres*, Publiés par Maria Martin, (Neuchâtel: A la Baconnière, 1984), quoted in Mervyn Cooke, "Late Starter. Frank Martin Found Himself Late in Life," *The Musical Times* 134, no. 1801 (March 1993), 134.

trombone, and piano), and the *Sonata da Chiesa* for viola d'amore and organ, Martin fully realized his individual style for which he is known.⁶⁰ In his mature style, Martin was able to achieve the perfect balance between tonality and serialism. The composer writes:

If our present music is not to perish beneath a wave in returning to 'simplism' [a criticism of neoclassical diatonicism], I am convinced that it will find its point of equilibrium in the reconciliation of the harmonic principle and of the chromatic system initiated by Schönberg. It is the role of art, and its superiority over so many other human activities, this conciliation of contradictions.⁶¹

Le vin herbé proved to be a landmark piece for Martin. The work is a secular oratorio for twelve voices, piano, and string septet, based on Joseph Bédier's novel *Roman de Tristan et Yseut*. Martin wrote one part in six tableaux in 1938 on the chapter *Le philtre*, but after the 1940 premiere, decided to expand the work to three parts, including the chapters *La Forêt du Morois* and *La mort*. The complete version enjoyed a successful premiere in 1942. Cooke states, "The control of dissonance is here refined to an impressively subtle degree and represents the fruits of many years spent hovering on the brink of atonality without ever abandoning triadic references."⁶² Martin himself acknowledges *Le vin herbé* was in fact a true statement on his own style. He wrote, "it was the first important work in which I spoke my own language...It is in *Le vin herbé* that I used my language with sureness and even, no doubt, greater ease than in later

⁶⁰ Tupper, 273.

⁶¹ Frank Martin, "A propos du langage musical contemporain," *Schweizerische Musikzeitung*, lxxvii (1937), quoted in Cooke, "*Frank Martin's Early Development*," 478.

⁶² Cooke, "Late Starter: Frank Martin Found Himself Late in Life," 135.

[works], because I had nothing behind me: all possibilities were on offer.”⁶³ On his adaptation of serialism in *Le vin herbé* Martin wrote:

All rules, after all, are only aimed at an enrichment of style.... The obedience to these rules is nothing more than an elegance, an intellectual pleasure, which does not prove any value and carries no conviction. The only thing which can convince the artist, and then the listener, is the composer’s faithfulness to his intimate sense of musical structure and expression.⁶⁴

Thus, Martin was able to extract what he viewed as the beneficial elements of Schoenberg’s twelve-tone system and incorporate them into a tonal framework. This became the hallmark of his own personal style. He explained:

I truly found myself very late...it was only towards the age of forty-five that I discovered my true language. Before, certainly, I had written some works with a definite character which are either still played or rediscovered. But I had not developed a technique which was my own. For me the solution was to be in a position to become the master of total chromaticism. I had found with Schönberg an iron jacket, from which I took only that which suited me, that which allowed me to fashion my true manner of writing. And I can say that my most personal output begins around the age of fifty. If I had died then, I could never have expressed myself in my true language.⁶⁵

Mature Works

While the years 1938-1940 were formative in Martin’s career, they were also defining years in his personal life. Unfortunately for the Martin family, his wife Irène Gardian (m. 1931), with whom he had three daughters—Françoise (1932), Pernelle (1935), and Adrienne (1937)—died quite suddenly of septicemia in 1939. This personal

⁶³ Frank Martin, “Entretiens avec Frank Martin.” *Zodiaque* 103 (Jan 1975), quoted in Cooke, “Late Starter: Frank Martin Found Himself Late in Life,” 135.

⁶⁴ Frank Martin, “A propos de...commentaires de Frank Martin sur ses oeuvres,” quoted in Cooke, “Late Starter: Frank Martin Found Himself Late in Life,” 135.

⁶⁵ Frank Martin, “Entretiens avec Frank Martin.” *Zodiaque* 103 (Jan 1975), quoted in Cooke, “Late Starter: Frank Martin Found Himself Late in Life,” 134.

tragedy coincided with a more worldly darkness—the onset of World War II in Europe. Even though Switzerland remained neutral throughout the war, it was nestled between sparring countries, and all were well aware of the occurring horrors.⁶⁶ Perroux writes, “With hindsight, it seems nevertheless that the death of his wife acts as a trigger. Yet now the emotional and reflexive abyss into which Irène's death precipitated him breathes this superior inspiration which allows the birth of masterpieces.”⁶⁷ Martin was married again in 1940 to Dutch flutist Maria Boeke, whom he met at the Technicum Moderne de Music and had two children with—son Jan Frank (b. 1946) and daughter Anne-Thérèse (b. 1949). Although the composer found love again, he confided in a letter to his friend Jean-Claude Piguet how Irène's death continued to haunt him through the 1940s:

During a decade, between fifty and sixty years [of age], having lost my wife, I felt how do I say? In friendship with death. And all the texts which I put to music at this moment were in touch with it: *Le vin herbé*, *Sechs Monologe aus Jedermann*, *Der Cornet*, *Golgotha*, then *Ein Totentanz zu Basel*, where it was ceaselessly present. This is when I should have written a Requiem.⁶⁸

In a diary entry from January 1943, the composer wrote how these events directly related to his increasing preference for writing for the voice:

The need to follow a narrative step by step, to express what it expresses and not (or at least not consciously) anything else, frees me from the current catastrophic state [the Second World War] and from what was for me, from a terrestrial point of view, my personal catastrophe [the death of Irène]. Without any subject, it was impossible for me not to return there and, however sublimated that expression might be, it would be lead for my art.⁶⁹

⁶⁶ Bruhn, 12.

⁶⁷ Alain Perroux, *Frank Martin, ou, L'insatiable quête*, (Genève: Editions Papillon, 2001), 34.

⁶⁸ Frank Martin, *Lettre à Jean-Claude Piguet, 4 April 1966*, quoted in Perroux, *Frank Martin, ou L'insatiable quête*, 34-35, translated by the author.

⁶⁹ Maria Martin, *Souvenirs de ma vie avec Frank Martin* (Lausanne: Éditions L'Âge d'Homme, 1990), 56, quoted in Bruhn, *Frank Martin's Musical Reflections on Death*, 28.

In this way, the use of text or subject with vocal music was a way to focus his writing as to not weigh it down with his current state of mind. Hence, Martin completed the second and third parts (*La Forêt du Morois* and *La mort*) of *Le vin herbé* (1940-41), believing that true love needed to be balanced by death,⁷⁰ followed by two song cycles, *Der Cornet* (1942-43) and *Sechs Monologe aus Jedermann* (1943-44). In 1944 he began working on his oratorio *In terra pax*. This was followed a few years later by his Passion oratorio *Golgotha* (1948).

Before leaving it to work on *In terra pax*, Martin began composing his *Petite symphonie concertante* for harp, harpsichord, piano, and double string orchestra. This was commissioned by Paul Sacher⁷¹ and completed in 1945. Sacher requested a work for string orchestra and 18th century continuo instruments such as harpsichord, lute, or other plucked strings. Martin chose instead to use plucked or struck stringed instruments that would have been used during that period. Martin discussed embarking on a work with such an interesting combination of instruments:

I hasten to add that never before in my life had I heard a harpsichord, a harp, and a piano playing together, and the mingling and contrasting of their diverse sonorities with those of the string orchestra was for me and exciting exercise of inner auditory imagination.⁷²

⁷⁰ Bruhn, 12.

⁷¹ Paul Sacher (1906-1999) was founder and conductor of the Basler Kammerorchester and the Collegium Musicum Zurich. A man of great wealth, Sacher was a patron for 20th century music and commissioned and premiered many works by composers including Martin, Bartók, Dutilleux, Honegger, Hindemith, Henze, Martinů, Richard Strauss, Stravinsky, Lutosławski, Carter, and Birtwistle. The Paul Sacher Foundation in Basel houses an impressive archive of 20th and 21st century music, manuscripts, source materials, and audio/visual material. For more information on the collections at the Foundation, visit <<http://www.paul-sacher-stiftung.ch/en/home.html>>.

⁷² Hines, Robert Stephan, ed. "Frank Martin" trans. Willis J. Wager in *The Orchestral Composer's Point of View: Essays on Twentieth-Century Music by Those Who Wrote It* (Norman, OK: University of Oklahoma Press, 1970), 154.

It is Martin's ability to both combine and contrast these sonorities that makes the work so intriguing. Fearing the work would rarely be performed due to its unusual scoring, Martin also prepared an arrangement for full orchestra without soloists in 1946 titled *Symphonie Concertante*, but the original *Petite symphonie concertante* proved to be immensely successful. It established Martin as a composer of international recognition and became his most well-known and respected work, and along with the success of *Le vin herbé*, gained Martin international recognition.⁷³

Shortly after the premiere of *Petite Symphonie*, Martin and his family moved to the Netherlands, his wife's native country, in order to devote more time to composition without all the distractions and demands on his time that he had in Switzerland.⁷⁴ Martin lived in Amsterdam for 10 years, and his output during this period included *Golgotha*, *Concerto for seven wind instruments* (1949), *Cinq chants d'Ariel* (1950), Violin Concerto (1951), Harpsichord Concerto (1952), *Der Sturm* (1955)—an opera based on Shakespeare's *Tempest*—and *Etudes* for string orchestra (1956). In addition to these compositions, Martin taught composition at the Staatliche Hochschule für Musik in Cologne from 1950-1956.

In 1956, Martin moved with his family to Naarden, a quiet town outside of Amsterdam where he remained until his death. While he retired from teaching (aside from a composer in residency at Dartmouth in 1967), his compositional output did not slow. In fact, the last two decades of his life were quite productive. His later works include the oratorios *Le mystère de la Nativité* (1959) and *Pilate* (1964), cantata *Pseaumes de Genève* (1958), song cycle *Drey Minnelieder* (1960), the opera *Monsieur de*

⁷³ "Concise Biography," Frank Martin Society.

⁷⁴ King, *Frank Martin: A Bio-Bibliography*, 7.

Pourceaugnac (1960), orchestral works *Passacaille* (1962) and *Les Quatre éléments* (1964), a Cello Concerto (1966) and the Second Piano Concerto (1968), a string quartet (1967), *Maria-Triptychon* (1968), *Polyptyque* (1973), and a Requiem (1972). Martin even found new musical inspiration through his children, composing *Poèmes de la mort* (1971) for three male voices and three electric guitars—inspired by son Jan Frank’s collection of pop records—and *Trois danses* (1970) and *Fantaisie sur des rythmes flamenco* (1973)—inspired by his daughter Thérèse’s flamenco dancing.⁷⁵ His final piece, *Et la Vie l’emporta*, is a three-part chamber cantata dealing with the capabilities of the human spirit in the face of suffering and death. Martin died in 1974 before finishing the orchestration to the third part, which was subsequently completed by Swiss composer and long-time friend Bernard Reichel.

While Frank Martin did achieve international recognition during his life, his music is not discussed or performed as often as that of many other 20th century composers. The influences that helped to shape the composer’s works from his early years forward are incredibly varied, from German Romanticism, French Impressionism, Schoenberg’s serialism, exotic rhythms, his experience with death, and his Christian faith. His music is modern yet rooted in tradition, intense yet controlled, highly chromatic yet still expressive and lyrical. Martin developed his own personal style, and it did not fit securely into any other mold.

⁷⁵ Cooke, “Late Starter. Mervyn Cooke Concludes His Survey of Frank Martin’s Creative Life,” 198.

CHAPTER 2

FRANK MARTIN'S MATURE STYLE

Could we not integrate the heightened sensitivity to chromaticism gained from the practice of Schoenberg's method, with the fundamental principles of Western music? Might not something new and valuable arise in this way? The heroic period of great discoveries is surely over, and our task now is to organize and to construct.⁷⁶

During the 1930s, Frank Martin turned to Schoenberg's twelve-tone technique in an effort to enhance his musical language. By 1938 Martin was able to realize his true personal style of composition and establish his mature style⁷⁷ with the secular oratorio *Le vin herbé*. He found a way to incorporate elements of twelve-tone technique without abandoning a sense of tonal function. In the previous years of experimenting with serialism Martin found many redeeming qualities in Schoenberg's system and viewed it as a way to enrich his own musical language but also recognized the dangers of the system. He explains in his essay "Schönberg and Ourselves":

Here was something quite other than a new technique. The term 'technique' in this case covered an attempt to overthrow music as it had been understood, felt and practised from its beginnings. It set out, in fact, to create a music that would be systematically atonal. But as the human intellect cannot build on a purely negative basis, the twelve-tone technique offered by way of compensation a system of writing which was the most severe, the most rigid, ever known. To make up for what it took away, the

⁷⁶ Frank Martin, "Schoenberg and Ourselves," *The Score* 6 (May 1952): 17.

⁷⁷ The author defines Martin's mature works as any dating from 1938 or later. The composer himself identifies his 1938 composition *Le vin herbé* with finding his true style. [While Janet Tupper defines Martin's middle period from 1938 to the early 1940s and his mature style starting in 1944/45, she notes "no great increase in new devices or techniques of writing at this time. Most mature constructional techniques are simply an outgrowth of earlier methods." (p. 40)]

new technique presented the composer with a mathematical problem so complicated that if he managed to practise it without mistake he already felt he had accomplished something worth while. For the musician who accepts Schönberg's system this feeling of security is perhaps its greatest danger. In a way, it is like the security felt by an academic artist so long as he holds fast to the classic precepts of harmony and counterpoint.⁷⁸

Martin believed that the twelve-tone technique should not be used to negate the compositional practices in the history of Western music, but could be incorporated to improve upon them. Martin continues:

We all know to what extent the great classical masters were inspired in their creative work by a musical technique which was, for them, irrefutable, and really constituted an aesthetic dogma. This technique, perfected through the centuries, may have acquired the force of law, but, in fact, it was only the codification of all that musicians had found best in the work of their predecessors, or the formulating of that which their own musical imagination dictated....The twelve-tone technique does not represent, as the classical technique did, the accumulated musical knowledge of a whole epoch; its main characteristic is that it is revolutionary, and so in the first place destructive. Out of the débris it has built something which in so far as it is systematic, is entirely intellectual and arbitrary, however brilliant the original idea may have been. As in every revolution, Schönberg's new ideas have been raised into a system which denies the validity of everything outside it, and which looks with particular suspicion on all those who come anywhere near it without adopting it in its entirety. Like all revolutionary movements, it thinks that it holds the future in its hands, and does not understand that in its essence, by its very nature, it is ephemeral, and that anything positive that comes out of it can only be fruitful if integrated with the permanent values of music.⁷⁹

Martin's mature style was a loose interpretation of the principles of Schoenberg's serialism. Twelve-tone rows were present in his music, but sometimes contained repeated pitches or occurred as incomplete rows. The rows did not necessarily serve as the foundation of an entire composition. They sometimes appeared in cadential or

⁷⁸ Martin, "Schönberg and Ourselves," 15.

⁷⁹ Ibid., 16.

transitional passages and may or may not have served as main themes of his mature works. Martin's style is much more than a modified application of Schoenberg's serialism. His compositions are highly chromatic, yet he never completely abandons a tonal framework. He combines chromatic melodies with successions of often unrelated triads, uses pedal tones that stand alone from the chordal accompaniment, and develops a rhythmic intensity that drives his compositions. From the arrival at his mature style in 1938 through his death in 1974, his compositional style shows a marked consistency amongst its characteristics.⁸⁰ This chapter will serve to examine those stylistic characteristics of the melodic, harmonic, and rhythmic elements that appear throughout Martin's mature works.

Melody

In Martin's mature works, the melodic material is generally highly chromatic and disjunct. Serial melodies are found in many of his compositions along with sequences of similar intervals—most notably thirds and seconds—and variants in the thematic material.⁸¹ The most noticeable feature in many of Martin's mature works is the presence of the tone row as a part of the melodic material. He explains how the use of these rows enhanced his writing:

Working with tone-rows, then, will teach us to think and write in a new language, which everyone must develop for himself. And the first thing we shall learn will be to invent rich melodies, since they must use all twelve notes of the chromatic scale before going back to the first again. Trying to work this out takes us beyond tonal or modal melody, and makes us doubly sensitive to the return of the melody upon itself; for then it is

⁸⁰ Cooke, Mervyn. "Late Starter. Mervyn Cooke Concludes His Survey of Frank Martin's Creative Life." *The Musical Times* 134, no. 1802 (April 1993): 199.

⁸¹ Janet Eloise Tupper, "Stylistic Analysis of Selected Works by Frank Martin" (PhD diss., Indiana University, 1964), 28-29.

with full consciousness of the need that we allow it to happen; we are violating a fundamental rule for a clearly defined aesthetic purpose.⁸²

Martin's use of the tone row in his mature works is reserved primarily for one voice, mostly appearing in the melodic voice, and is often presented in even note values followed by a transposition of the row.⁸³ This is seen in the opening of his *Petite Symphonie Concertante* where the row appears in equal note values in the violins and violas and is directly followed by complete transpositions of the row (Fig. 2.1). Martin presents the row in six subsequent transpositions: P0, P4, P8, P0, P4, P8 while accompanied by a separate 11-note row in the bass.⁸⁴ In the *Ballade for Piano and Orchestra*, the row is used as a transitional passage (Fig. 2.2). This also occurs in equal note values with a transposition after two statements of P0.⁸⁵

The *Ballade for Violoncello and Orchestra* contains an 11-note tone row that is clearly presented by the english horn in the second through sixth measures of rehearsal 3 (piano reduction shown in Fig. 2.3). Martin then uses transpositions of that row as a foundation going forward while the cello plays a counter-melody at rehearsal 4 with the row in the orchestra (Fig. 2.4), and again at rehearsal 5 with the row played by the horn (Fig. 2.5). The entire passage builds to a climax at the fifth measure of rehearsal 5. In approaching the climax of the passage, the row is slightly altered so that there is an ascent

⁸² Frank Martin, "Schönberg and Ourselves." *The Score* no. 6 (May 1952): 17.

⁸³ Bernhard Billeter, "Frank Martin," Grove Music Online, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/17895> (accessed March 2012).

⁸⁴ Roman Vlad, "Influsso della dodecafonia su compositori che non ne adottano integralmente il metodo." In *Storia della dodecafonia*. (Milano: Suvini Zerboni, 1958) 175-181, translated by Andrea Caccese.

⁸⁵ Tupper, 36-37.

of a major third between the 9th and 10th pitches instead of a descending major third as in the original row.

Figure 2.1: *Petite Symphonie Concertante*, m.1-16

Figure 2.2: *Ballade for Piano and Orchestra*, 23 to 3 m. before 24⁸⁶

⁸⁶ This example originally appears in Tupper, 37.



Figure 2.3 *Ballade for Violoncello and Small Orchestra*, [3] to the 6th m. of [3], piano reduction

4 Pizz.

mf aspress.

douce cantabile

1 2 3 4 5

6 7 8 9 10 11

arco

mf

Figure 2.4 *Ballade for Violoncello and Small Orchestra*, 1 m. before [4] to the 4th m. of [4]



Figure 2.5 *Ballade for Violoncello and Small Orchestra*, 1 m. before [5] to the 5th m. of [5]

The *Ballade for Trombone and Piano* begins with a row that recurs throughout the work. The material here is an 11-note row, which, aside from the first note, is presented in equal note values followed by immediate transpositions of the row. In Fig. 2.6, the 11th note of the row also acts as the first note of the next transposition. In the second transposition, Martin reverses the 10th and 11th pitch of the row at the climax of the passage and completes the row with the 12th note. This is followed by yet another transposition of the row in a freer rhythmic context.⁸⁷ Later in the work, Martin changes the appearance and character of the tone row through inversions and rhythmic

⁸⁷ Tupper, 37.

adjustments, a technique Tupper describes as *metamorphosis*.⁸⁸ The following three examples illustrate how Martin makes slight changes to the row. Figure 2.7 shows a partial presentation of the inverted row.



Figure 2.6: *Ballade for Trombone*, m. 1-17, trombone part.

This musical score is for the Piano part of 'Ballade for Trombone', measures 9-10. It is written in grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The score includes fingerings (1-10) and dynamic markings (p, cresc., marc.). The score shows a partial presentation of the inverted row.

Figure 2.7: *Ballade for Trombone*, 4th m. of 9 to 10

⁸⁸ Tupper, 29.

At rehearsal 11, the row is presented in a jazz-inspired syncopated rhythm in the top voice of the piano (Fig. 2.8).

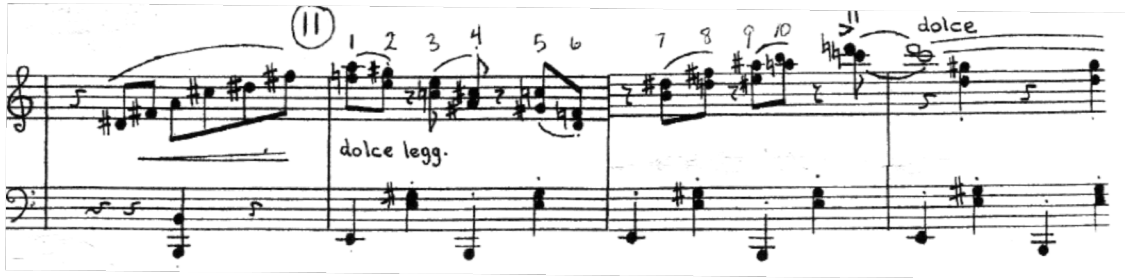


Figure 2.8: *Ballade for Trombone*, 1 m. before 11 to the 3rd m. of 11

Finally, in Fig. 2.9, Martin inverts a few select intervals. In the original row a descent of a perfect fifth occurs between the 5th and 6th pitches, but in this example Martin ascends a perfect fourth to the 6th pitch. This is also the case between the 8th and 9th pitch where Martin descends a minor sixth instead of ascending a major third.⁸⁹

In some instances, Martin formulates the twelve-tone rows in his works so that they have a tonal structure to them. The beginning of the second movement in the *String Trio* (1936) features a tone row that begins with the outline of a C^{M7} chord followed by an E^b minor chord, and ends with a D^b Major chord (Fig. 2.10). Note that the row is repeated in measures 3 through 4, but Martin reorders the appearance of the pitches within groups of four, maintaining the chordal outline of the row.

⁸⁹ Tupper, 39.



Figure 2.9: *Ballade for Trombone*, [14] to the 2nd m. of [15]

Très Vif et coulant ♩ = 132

6 *Sourdine*

6 *Sourdine*

6 *Pizz. vibrato*

6 *sans sourdine*

6 *mf*

Figure 2.10: *Trio pour violon, alto et violoncelle*, II, m. 1-4.

Martin referred to some twelve-tone melodies as ‘modulating’ rows, where the tonal center modulates throughout the row.⁹⁰ The following example from *Le vin herbé* (Fig.

⁹⁰ Mervyn Cooke, “Late Starter. Mervyn Cooke Concludes His Survey of Frank Martin’s Creative Life.” *The Musical Times* 134, no. 1802 (April 1993): 199.

2.11) shows a row that Martin described as moving from C minor to E^b minor and back to C minor.⁹¹

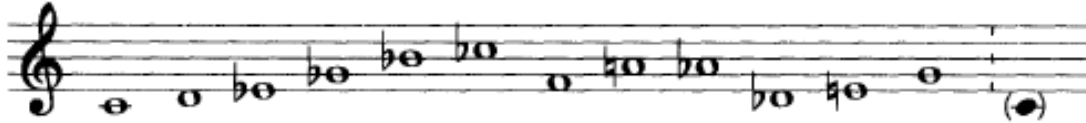


Figure. 2.11: *Le vin herbé*, Row of Fate⁹²

Martin also used 12-tone rows as passacaglia themes in some of his works. Many of these were extended or constructed in a way to impart a tonal cadence on the row.⁹³ The following examples from *In Terra Pax* and *Chaconne for Cello and Piano* (Fig. 2.12, 2.13) Martin elongated the row in order to provide a sense of tonality at the ends of the themes.



Figure 2.12: *In Terra Pax*, Part III, No. 8, m. 1-8

⁹¹ Cooke, "Late Starter. Mervyn Cooke Concludes His Survey," 199.

⁹² This example originally appears in Cooke, "Late Starter. Mervyn Cooke Concludes His Survey," 199.

⁹³ Cooke, "Late Starter. Mervyn Cooke Concludes His Survey," 199.



Figure 2.13: *Chaconne pour Violoncelle et Piano*, m. 1-9

Creating sequences of similar interval types, particularly using seconds and thirds, is another device Martin frequently employs when constructing melodies.⁹⁴ The following example from the oratorio *In Terra Pax* (1944) shows the solo baritone melody made entirely of seconds and thirds (Fig. 2.14). In the first movement of the *Fantaisie sur des rythmes flamenco* (1973) Martin builds the right hand melody almost completely from intervals of seconds or thirds (Fig. 2.15).

⁹⁴ Tupper, 39

f

Lorsque l'agneau rompit le second
Da das Lamm das zweite Siegel

3

4

sceau, il sor-tit un cheval roux. Celui qui le mon-tait re-
brach, da erschien ein rotes Pferd. Dem, der darauf sass, ward

- gut le pouvoir d'abo-lir la paix de la ter-re,
geben die Macht, allen Frieden der Welt zu ver-nich-ten,

afin que les hommes se tu-ent les uns les au tres.
auf dass alle Menschen sich tö-ten un-ter-einan-der.

Figure 2.14 *In Terra Pax*, No. 1, m. 25-40.

quasi *f*

p

96

99

102

105

poco a poco cresc.

108

111

più cresc.

Figure 2.15: *Fantaisie sur des rythmes flamenco*, m. 94-113.

Martin's predilection for these intervals manifests itself into a common motive that appears in many of his mature works. This motive (0134) is created by a succession of minor second, major second, and minor second, and contains within it the intervals of both a minor and major third. The (0134) motive is heard at several points in the flute part of the *Ballade for Flute and Piano* (1939). It appears at various transpositions throughout the opening *Allegro*, the *Poco Animando*, and the *Meno Mosso* sections (Figures 2.16 and 2.17).



Figure 2.16: *Ballade for Flute and Piano*, m. 1-4, flute part.



Figure 2.17: *Ballade for Flute and Piano*, m. 229-237, flute part.

Following the statements of the row in the opening of the *Ballade for Trombone and Piano* (1940), the (0134) motive occurs in the trombone part, followed in the piano (Fig. 2.18). In the first movement of the *Petite Symphonie Concertante*, the (0134) motive is heard at rehearsal 4. The first violins and violas both play the motive with different ordering of pitches (Fig. 2.19). The reappearance of the motive in the second movement

is clearly stated in an extended 14 measure passage in the harp part in which the motive is transposed up a half step three times (Fig. 2.20).

The image shows a musical score for a piece titled "Tranquillo" with a tempo marking of $\text{♩} = 54$. The score is written for Trombone and Piano. It consists of three systems of staves. The first system (measures 2-5) features a Trombone part with a circled "2" and a Piano part with a circled "2" and a *pp* dynamic marking. The second system (measures 6-9) continues the musical material. The third system (measures 10-13) features a Trombone part with a circled "3" and a Piano part with a circled "3", a *meno p* dynamic marking, and a *meno dolce - espress.* instruction. The score includes various musical notations such as notes, rests, and slurs.

Figure 2.18: *Ballade for Trombone and Piano*, [2] to the 5th m. of [3]

Figure 2.19 shows a musical score for Orchestra I, specifically measures 2 before 4 to 4 of 4. The score is written for five staves: I (Violin I), VI. (Violin II), II (Viola), A. (Cello), and Vc. (Double Bass). The key signature is one sharp (F#). The tempo/mood is marked 'dolce'. The measure number 4 is indicated in a box above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 2.19: *Petite Symphonie Concertante*, 2 m. before 4 to the 4th m. of 4, (Orchestra I)

Figure 2.20 shows a musical score for Harp, specifically measures 1 before 46 to 3 before 47. The score is written for four staves, each labeled 'H.'. The key signature is one sharp (F#). The tempo/mood is marked 'Riten.' (Ritardando) and 'Più lento' (Slower). The measure number 46 is indicated in a box above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics 're la fa la' are visible under the first staff.

Figure 2.20: *Petite Symphonie Concertante*, 1 m. before 46 to 3 m. before 47, (Harp)

Due to Martin's high regard of Bach, one will occasionally find sections of contrapuntal writing within his works. One clear example of this is the sixth prelude of *Eight Preludes for Piano* (1948). The work is a strict canon at the interval of a perfect fifth below based on a disjunct and highly chromatic tone row. However, Martin maintains a tonal center of C# by beginning and ending the opening four-measure phrase on C#, placing C# as the high point in the third measure, and using the dominant pitch G# four times throughout the phrase (Fig. 2.21). He continues the second phrase with a C# and ends the work with a C# minor triad.⁹⁵



Figure 2.21: *Eight Preludes for Piano*, Prelude No. 6, m. 1-5.

Martin also composed the fourth Etude of the *Etudes for String Orchestra* (1955-56) in the style of a fugue. The movement is a double fugue with contrasting themes, the first

⁹⁵ Donna Sherrell Martin, "The Piano music of Frank Martin: Solo and orchestral" (DMA diss., University of Cincinnati, 1993), 95.

appearing in the bass part at rehearsal 1 (Fig. 2.22) and the second appearing in the viola part at rehearsal 5 and answered by the second violins at rehearsal 6 (Fig. 2.23).⁹⁶

Allegro Giusto ♩ = 108

Violons I
Violons II
Altos
Violoncelles
Contrebasses

Violons I
Violons II
Alt.
Vlc.
C.B.

Violons I
Violons II
Alt.
Vlc.
C.B.

ff arco
f
poco f
Vlc. ad libitum
poco marc.
poco f marc.
mp legg.
mp legg.
mp legg.
div. f marc.
f marc.
f marc.

Figure 2.22: *Etudes for String Orchestra*, Etude No. 4, m.1-9.

⁹⁶ Tupper, 51.

Figure 2.23: *Etudes for String Orchestra*: Etude No. 4, m. 28-43.

Harmony

As a counterpoint to the chromatic or serial melodic material, Martin's harmonic style is often rooted in tonality and triadic references. Often a series of unrelated root position triads would be used to provide contrast to the chromatic or serial melodies occurring throughout the work.⁹⁷ Figures 2.24 and 2.25, from the *Concerto for Seven*

⁹⁷ Cooke, "Late Starter," 136.

Wind Instruments and the Cello Concerto, respectively, show Martin's use of these root position triads.



Figure 2.24: *Concerto for Seven Wind Instruments*, III, 5th m. of 22 to 3rd m. of 23.⁹⁸

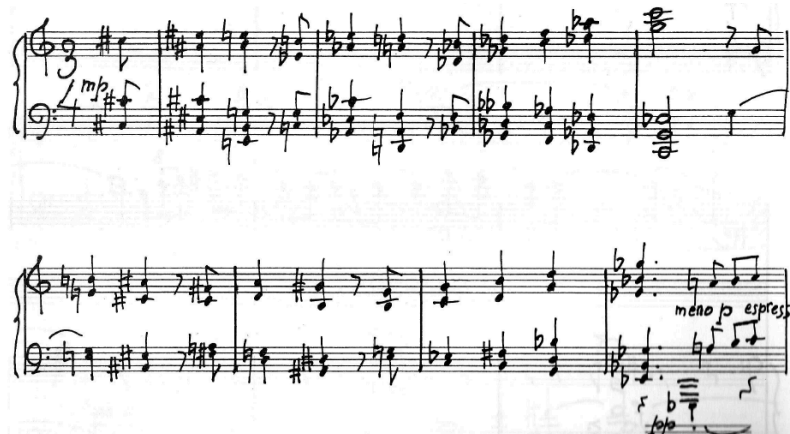


Figure 2.25: *Concerto for Cello and Orchestra*, II, m. 1-8, orchestra (piano reduction)

The following example from the first movement of the Cello Concerto (Fig. 2.26) shows how Martin couples these chords with a chromatic melody, grounding the melody within a framework of tertian harmonies.

⁹⁸ This example appears in Cooke, "Late Starter. Mervyn Cooke Concludes His Survey," 199.



Figure 2.26: *Concerto for Cello and Orchestra*, I, [3] to [5], orchestra (piano reduction).

Tonality

While Martin's compositions are chromatic in nature, he continued to create tonal centers and a sense of tonal hierarchy in his works. Even during his turn to serialism, Martin could never fully accept the concept of complete atonality. In fact, atonality was one of the main faults Martin found in Schoenberg's twelve-tone technique. Martin believed that a tonal hierarchy in music was necessary, and therefore could not prescribe to the complete negation of it. In his essay "Schönberg and Ourselves" he advocates for the maintaining of tonal functions while navigating the tenets of Schoenberg's method:

But we must keep freedom of action, and reserve the right to break some or all of these rules as the spirit dictates. We can enjoy being freed from the cadence and from classical tonality, but we need not necessarily give up our feeling for tonal functions, for the functional bass, and for a system of relationships which elementary acoustics show to be based on physical fact.⁹⁹

The tonal centers are established via standard diatonic relationships that can appear in either a clear or understated way, depending on the frequency and space between them. Janet Tupper describes his use of non-functional chords between the functional harmonies in the following manner:

The indication of harmonic growth in Martin's music is the time span involved within the harmonic phrase, during which non-essential (or "non-functional") connections between chordal pillars (or "functional" chords) varies in scope and complexity. The late works show a considerable subtlety in regard to the treatment of non-essential material within a lengthened time span between functional chords.¹⁰⁰

The following examples from Prelude II of the *Eight Preludes for Piano*, illustrates the appearance of non-functional chords occurring between the diatonically functional chords. The tonal center of B minor is immediately established in the first measure with the outlining of the triad (Fig. 2.27). The subsequent material is highly chromatic, but re-emphasizes the B in the bass note of measure 4, moves through the subdominant, E, in measure 9, and reaches the dominant, F[#], in measure 12. The material between each of these "chordal pillars" is highly chromatic. Martin continues to move quickly through the key areas of B^b, G[#], C[#], D, G[#], and F[#] in this manner until returning to B in measure 38 (Fig. 2.28). From this point Martin remains centered in B, restating the F[#]-B in the

⁹⁹ Martin, "Schönberg and Ourselves," 16-17.

¹⁰⁰ Tupper, 63.

bass line going into measures 40, 42, and 49, through to the final cadence of a B minor triad.



Figure 2.27: *Eight Preludes for Piano*, Prelude No. 2, m.1-13.

While these examples show the final cadence in the same tonal center as it began, this is not always the case for Martin's music. Often he ends the work or movement in a different tonal center from which it started. Martin scholar Bernhard Billeter refers to this element in his works as a "gliding tonality," but notes that Martin still maintains fifth relationships when establishing different key centers.¹⁰¹ He gives the example of Prelude

¹⁰¹ Bernhard Billeter, "Die Harmonik in den Werken von Frank Martin" in *Harmonik im 20. Jahrhundert*. Hochschule für Musik und Darstellende Kunst, Hrsg. von Claus Ganter (Wien: WUV-Universitätsverlag, 1993), 11.

No. 1 which begins in C[#] minor but travels through various tonal centers to end in D[#] Major. The fifth relationship remains intact between the beginning and end of the movement with D[#] as the secondary dominant of C[#]. Martin also uses the interval of the fifth to establish each tonal center. The beginning opens with a G[#] to a C[#] minor chord followed by a C[#] to an F[#] minor chord going into the fifth measure (Figure 2.29). The movement concludes with an E[#] to an A[#] minor chord to establish an A[#] tonal center as the dominant to the final chord, D[#] Major (Figure. 2.30).



Figure 2.28: *Eight Preludes for Piano*, Prelude No. 2, m. 34-52.



Figure 2.29: *Eight Preludes for Piano*, Prelude No. 1, m.1-8.



Figure 2.30: *Eight Preludes for Piano*, Prelude No. 1, m. 40-43.

There are also instances in Martin's works in which he incorporates a much slower modulation between tonal centers. Martin biographer Rudolf Klein describes this modulatory process as a "slow" or "sliding" progression with subtle changes to the chordal structures. He explains:

Owing both to his harmonic technique and his French cultural background, Martin tends toward a slow rhythm of modulation.... He begins with a tiny step in one or two voices without leaving the bass note.

By adding ever more new tones he gradually builds a new tonal complex, and only at this moment gingerly lets go of the bass....

The result is an almost imperceptible modulation, a constant gliding onwards without impacts, like the way the colors of the spectrum shade off one into the other without allowing one to say where red ends and yellow begins.¹⁰²

This type of modulation can be seen through the rolled chords of the harpsichord at the beginning of the second movement in *Petite Symphonie Concertante* (Fig. 2.31). The section begins in D^b and is outlined for several measures at which point an F^b is added two measures before rehearsal 42 and the A^b gives way to an A[♮] in the following measure. In the third measure of rehearsal 42, the A raises a half-step to a B^b and then a B[♮] in the fourth measure. Throughout the passage, when a chord changes it typically only involves an alteration of one note by a half-step movement. By rehearsal 44, D is established as the new tonal center. The same type of subtle chordal change can be seen in measures 200-241 of the *Ballade for Flute and Piano* (Fig. 2.32). The passage begins in a C[#] tonal center and eventually settles briefly in B^b at the *Molto vivace* section at measure 283.

¹⁰² Rudolf Klein, *Frank Martin: sein Leben und Werk* (Vienna: Verlag Österreichische Musikzeitschrift, 1960), 25, quoted in Siglind Bruhn, *Frank Martin's Musical Reflections on Death*, 17.

90

41

Adagio Solo $\text{♩} = 58$

H. *dolce ma sonoro molto espress. e un poco rubato*

Cl. *16' acc. jeu de luth*

42

H. *un poco cresc.*

Cl.

Riten.

H. *fa # mi # la # sol # mi # fa # fa # sol # fa # la b ré # mi b*

Cl.

W. Ph. V. 385

91

43 A tempo

H. *dolce cresc.*

Cl.

44

H. *Riten. A tempo*

Cl.

P. *Solo 16' jeu de luth molto espress. e un poco rubato*

cresc.

H. *si b do # mi b*

Cl.

P. *cresc.*

W. Ph. V. 385

7*

Figure 2.31: *Petite Symphonie Concertante*, II, m. 1-27.

The image displays a musical score for the Ballade for Flute and Piano, measures 200 through 241. The score is written for flute and piano. The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into three systems. The first system (measures 200-207) begins with the instruction *dolce espr.* and features a flute melody with a piano accompaniment of chords. The second system (measures 214-221) includes the instruction *Poco animando e cresc.* and shows a more active flute melody. The third system (measures 228-235) includes the instruction *poco a poco cresc.* and features a flute melody with a piano accompaniment of chords. The score concludes with a final measure (241) featuring a piano accompaniment of chords.

Figure 2.32: *Ballade for Flute and Piano*, m. 200-241.

Pedal Points

Throughout his works, Martin frequently employs the use of static bass lines in his music. These often occur as pedal points that act as a reinforcement of the present tonal center and as a stabilizing element amongst dissonances occurring above it. In the oratorio *Le vin herbé* (1938), the first 22 measures of the 27 measure Prologue contain a sustained pedal of B before ending the work on an E[#] Major triad which Martin arrives at via parallel tritones in the bass and vocal parts in the final seven measures (Fig. 2.33). The *Flute Ballade* also contains passages with extended pedal tones as seen in Fig. 2.34. The sustained pedal here is an F[#], which seems quite removed from some of the melodic material and chordal accompaniment occurring above it. However, the F[#] is acting as a prolongation of the dominant B that follows in measure 107.

Tonal Cadences

Another hallmark of Martin's style is his preference for ending a work with a strong diatonic cadence. No matter how chromatic the composition, almost all of Martin's mature works end with a major or minor triad or an open fifth. Major-minor ambiguity occurs in some instances, but there is always a sense of a final tonal center at the cadence.¹⁰³ The following examples show the cadences of the second and eighth movement from Martin's *Eight Preludes*. Prelude No. 2 (Fig. 2.35) ends clearly with a B minor triad, and Prelude No. 8 ends with a perfect fifth between C[#] and G[#] (Fig. 2.36). While the movement does not end with a full triad, the third, E[#], appears throughout the previous measure, giving an impression of the major triad.

¹⁰³ Cooke, "Late Starter. Mervyn Cooke Concludes His Survey," 199.

Figure 2.33: *Le vin herbé*: Prologue (piano reduction).

89

mf

93

dolce cantabile

99

105

marcato cantabile

Figure 2.34: *Ballade for Flute and Piano*, m. 89-110.

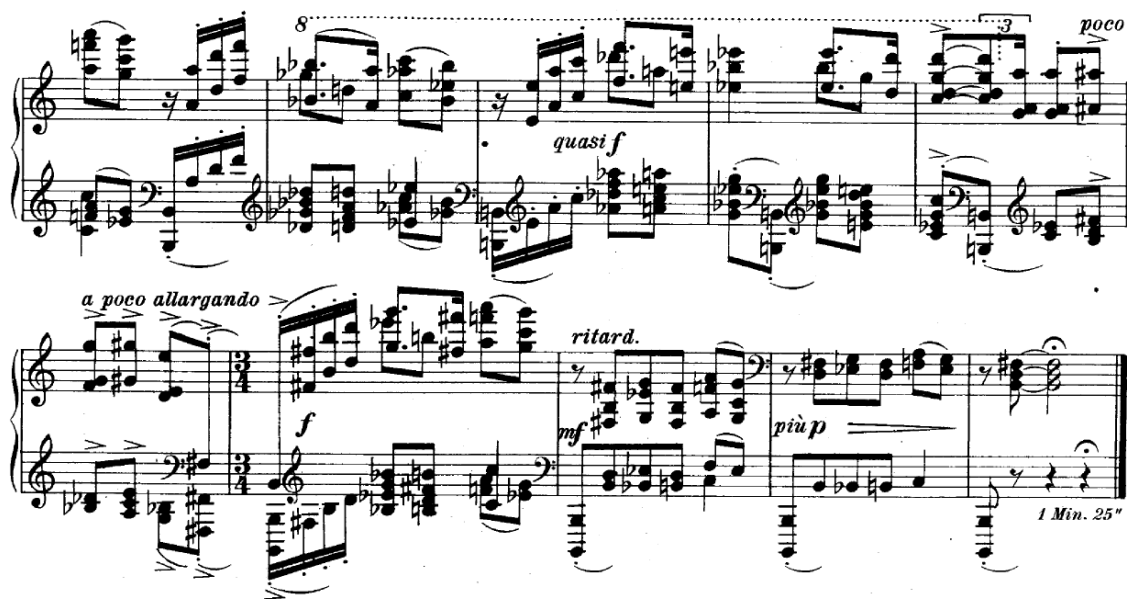


Figure 2.35: *Eight Preludes for Piano*, No. II, m. 43-52

Figure 2.36: *Eight Preludes for Piano*, No. VIII, last 4 measures.

Also characteristic of Martin's cadential figures is the use of an upper note descending a whole or half step into the final chord, giving the cadence a "sinking sensation"¹⁰⁴ and asserting the sense of a resolution at the cadence. A half-step descent can be seen at the final cadence of Etude No. I from *Etudes for String Orchestra*. In Etude No. 1 (Fig. 2.37), the falling half-step is emphasized by a parallel fifth motion from D^b and A^b to C and G in the celli and bass parts in the fifth and fourth measures from the end.

The image displays the musical score for the final six measures of Etude No. 1 from *Etudes for String Orchestra*. The score is arranged in two systems, each with five staves: Violins I (Vons I), Violins II (Vons II), Viola (Alt.), Violoncello (Vlc.), and Contrabass (C.B.). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The first system (measures 1-3) shows a descending half-step in the lower strings, emphasized by parallel fifth motion. Dynamics include *dim.* (diminuendo) and *p* (piano). Performance instructions include *Senza riten.* (without ritenuto), *sul pont.* (sul ponticello), and *poco ef* (poco effluvio). The second system (measures 4-6) continues the descending half-step, with dynamics including *pp* (pianissimo) and *p*. Performance instructions include *perdendosi* (fading out) and *pizz.* (pizzicato).

Figure 2.37: *Etudes for String Orchestra*, Etude No. 1, last 6 measures.

¹⁰⁴ Tupper, 103.

This feature is especially prominent in the instrumental *Ballades*. The *Cello Ballade* (1949) ends with a descending bass line which, beginning in the sixth measure from the end, moves in parallel octaves and fifths from B^b and F to A^b and E^b and finally resolves to G and D (Fig. 2.38). Both the *Flute Ballade* (1939) and the *Trombone Ballade* (1940) end with a strong descending whole step into the cadence. The flute descends from an A[#] to G[#] (Fig. 2.39) and going into the fourth from the last measure, the trombone descends from a C to B to A, landing firmly in A Major (Fig. 2.40).

The image shows a handwritten musical score for the final measures of the *Ballade for Cello and Piano*. The score is written on four staves. The top staff is for the Cello, the second for the Piano, the third for the Cello, and the bottom for the Piano. The tempo markings 'Rallentando', 'Riten.', and 'A Tempo' are present. The score ends with a double bar line and the signature 'U.E. 12011' and 'Amsterdam 1949'.

Figure 2.38: *Ballade for Cello and Piano*, last 8 measures.

351

Quasi senza riten.

355

Aufführungsdauer 6 $\frac{1}{2}$ Min.

U.E.11318

This musical score is for measures 351 to 355 of a piece for Flute and Piano. Measure 351 is marked with a box containing the number 351. The tempo instruction 'Quasi senza riten.' is written above the flute staff. The score shows the flute playing a melodic line with triplets and slurs, while the piano accompaniment provides harmonic support with chords and moving lines in both hands. Measure 355 is also boxed. The performance duration is noted as 6 1/2 minutes, and the manuscript number is U.E.11318.

Figure 2.39: *Ballade for Flute and Piano*, last 8 measures.

Riten.

molto dim.

meno f

Fine

This musical score is for measures 351 to 355 of a piece for Trombone and Piano. The tempo instruction 'Riten.' (Ritardando) is written above the trombone staff. The dynamics 'molto dim.' (molto diminuendo) and 'meno f' (meno forte) are indicated. The score shows the trombone playing a melodic line with slurs, while the piano accompaniment provides harmonic support with chords and moving lines in both hands. The piece concludes with a 'Fine' marking. The manuscript number U.E.11318 is visible at the bottom.

Figure 2.40: *Ballade for Trombone and Piano*, last 7 measures.

Rhythm and Meter

Throughout his life, Martin was fascinated by rhythm. The majority of his rhythmic experimentations occurred during the mid-1920s surrounding his years in Paris. These compositions were saturated with diverse rhythmic techniques inspired by a variety of sources, including speech rhythms, jazz, ancient Greek meters, Asian polyrhythms and polymeters, and Bulgarian rhythms. Upon his return to Geneva, he spent two years studying at the Jaques-Dalcroze Institute preceding his post as Professor of Improvisation and Rhythmic Theory from 1928-1937. By the early 1930s, Martin's rhythmic experimentations began to slow as he turned his focus to enriching his musical language through an exploration of Schoenberg's twelve-tone system. The works of Martin's mature style demonstrate fairly consistent metric and rhythmic characteristics.

Meter

Many of the rhythmic devices used in Martin's compositions were centered on a desire to avoid symmetry and repetition. To accomplish this Martin used multimeters to prevent symmetric phrases and varying subdivisions within the meter to circumvent repetition and predictability. Found frequently in Martin's works, multimeters are employed in an effort to avoid symmetry in the phrasing, follow speech rhythms in vocal music, and are more inclined to appear in introductory and transitional passages and occasionally at phrase endings.¹⁰⁵ This is evident in the *Trombone Ballade* where there are several meter changes. Most of the main sections occur in a single meter (2/4, cut time, 6/8, or 3/4), however, the passages with more frequent meter changes appear in the introduction (see Figure 2.6 on p. 34) and the cadential passage at the close of the section.

¹⁰⁵ Tupper, 118, 126.

In Figure 2.41 from *Le vin herbé*, Martin uses mixed meters both at phrase endings and in the midst of the phrase to adhere more closely to speech rhythms.¹⁰⁶

Figure 2.41: *Le vin herbé*, Epilogue, beginning to the 3rd measure of [1].

The previous example also illustrates the ease of transition between different meters. Many of his transitions occur effortlessly, as Tupper states, “one note value remains constant; rather than receiving rough accents, the phrases have a smooth quality. Transitions from one meter to the next are bridged subtly, with no undue stresses

¹⁰⁶ Ibid., 118-19.

accorded to the changes.”¹⁰⁷ This smooth transition between meters can also be seen in the Prelude No. 7 for Piano. The passage shown in Figure 2.42 begins in 3/4 time, but by the second measure of the second system, the emphasis is placed on the dotted quarter note in preparation for the 6/8 bars in the third system.



Figure 2.42: *Eight Preludes for Piano*, Prelude No. 7, m. 28-41.

Mixed meters also permeate the final dance of the *Fantasy on Flamenco Rhythms* for piano. The time signature here is written as 6/8 3/4, where the meter oscillates between the two meters at each measure (Fig. 2.43). Martin explains that the + sign appearing in

¹⁰⁷ Tupper, 119.

this example and throughout the work “indicates a rhythmic (or metric) stress without an accent in the literal sense....One is concerned here with conveying the character of the whole bar and not with accentuating the note which bears the sign.”¹⁰⁸



Figure 2.43: *Fantasy on Flamenco Rhythms*, Petenera, m. 288-292.

A less common use of multimeters is seen in Prelude No. 4 of the *Eight Preludes for Piano*. The movement is barred but written without any time signatures and results in a new implied meter each measure. With the barring of the first phrase (Fig. 2.44), the implied meters are 7/8, 8/8, 9/8, 8/8, 10/8, 13/8, 12/8, 5/8, 10/8. The results are asymmetrical phrases with a series of irregular accents that are barred in this manner to indicate their placement and facilitate the performance.¹⁰⁹ The meters and rhythmic groupings used in this Prelude are reminiscent of the Bulgarian rhythms Martin experimented with in *Rhythmes*.¹¹⁰ Martin always had clear intentions in the placement of

¹⁰⁸ Frank Martin, *Fantaisie sur des rythmes flamenco* (Zürich: Universal Edition, 1975), UE 15042 Z, Preface.

¹⁰⁹ Donna Sherrell Martin. “The Piano music of Frank Martin: Solo and orchestral,” 113-114.

¹¹⁰ For more information on Bulgarian rhythms, see Borislav Petrov, “Bulgarian Rhythms: Past, Present and Future.” *Dutch Journal of Music Theory* 17, no. 3 (2012): 157-167.

bar lines and the way he notated and beamed rhythms. This precision is made evident in a footnote for this Prelude, where he specified that the performer should take care to adhere to the exact durations of the notes as they are notated, i.e. the quarter, dotted quarter, or half note, without specifically marking or accenting them. He gives an example (Fig. 2.45) to play the end of the sixth measure as it is notated (right example) instead of interpreting it in a different manner (left example).¹¹¹



Figure 2.44: *Eight Preludes for Piano*, Prelude No. 4, m. 1-9.



Figure 2.45, *Eight Preludes for Piano*, Prelude No. 4, footnote example of the end of the 6th measure.

¹¹¹ Frank Martin, *8 Préludes pour le piano*, (Wien: Universal Edition, 1949), UE 11973, 11.

One of the most notable features of rhythm in Martin's mature works is the diversity of subdivisions used to divide beats and measures. The accompanimental parts or bass lines typically remain fairly steady, but the melodic lines are often subjected to a multiplicity of subdivisions. Martin's rhythmic tendencies have been described in the following manner:

Rhythms remain rigid in accompaniments but at the same time, highly flexible in the melodic lines. When a text is used, the accents of the French language determine for the most part the rhythms of the melody, while the meter is most often felt in the surrounding texture. Triplet subdivisions of meters are still strongly preferred, and many triple-versus-duple rhythms present difficult obstacles to be overcome by the performers.¹¹²

Through the use of complex subdivisions and ties, Martin's melodic lines often contain a sense of malleability when compared to the accompaniment. Tupper describes this characteristic as such:

A rhythmic flexibility marks solo melodies in particular, and they exhibit the most subtle nuances because the beat is subdivided in a variety of ways, with the line of the phrase taking on a free rubato-like rhythm as compared to the accompaniment. In addition, the phrase is often broken by pauses or held in suspense by protracted syncopations.¹¹³

The following passages show the amount of rhythmic contrast that can occur between the melody and accompaniment. The trumpet solo at rehearsal 3 of the *Concerto for Seven Winds*, movement II, includes a variety of precise subdivisions while the timpani and string orchestra provide an unwavering pulse on beats 1 and 2 of each measure (Fig. 2.46). In *Petite Symphonie Concertante*, the harpsichord has similarly intricate subdivisions while each beat of the measure is articulated by the piano and harp (Fig.

¹¹² Tupper, 125.

¹¹³ Ibid., 106.

2.47). In addition, the use of ties across the bar lines or into strong beats in both examples lends itself to a partial negation of pulse in the melodic line, resulting in an increased character of rubato and independence from the accompaniment.



Figure 2.46: *Concerto for Seven Winds*, mvmt. II, [3] to [4].

Just as Martin used mixed meter to avoid symmetrical phrases or accent patterns, he also took care to avoid symmetric rhythmic repetitions, even when repeating a specific melodic motive.¹¹⁴ The (0134) motive appears frequently throughout the *Ballade for Flute and Piano*, and as seen in Fig. 2.17 (see p. 41), Martin alters the subdivisions to provide rhythmic variety to the motive. In other parts of the piece, Martin relies heavily on the eighth-note triplet subdivision, but adds ties, rests, or changes to the articulation to prevent monotony and symmetry in an established rhythmic pattern (Fig. 2.48).

¹¹⁴ Tupper, 124.

The image displays two pages of a musical score for *Petite Symphonie Concertante*, measures 46 to 47. The score is arranged in two systems, each containing three staves: Horn (H.), Clarinet (Cl.), and Piano (P.).

Measure 46 (Left Page):

- Horn (H.):** Plays a melodic line in the right hand, with a sustained chord in the left hand.
- Clarinet (Cl.):** Features a complex, rapid sixteenth-note passage in the right hand, with a sustained chord in the left hand.
- Piano (P.):** Provides a harmonic foundation with sustained chords in both hands.

Measure 47 (Right Page):

- Horn (H.):** Continues the melodic line, with a sustained chord in the left hand.
- Clarinet (Cl.):** Continues the rapid sixteenth-note passage, with a sustained chord in the left hand.
- Piano (P.):** Provides a harmonic foundation with sustained chords in both hands.

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4.

Figure 2.47: *Petite Symphonie Concertante*, 1 m. after [46] to [47].

Figure 2.48: *Ballade for Flute and Piano*, m. 65-94, flute part.

Syncopation is also a device used in Martin's early, middle, and mature works to provide some rhythmic interest, add contrast to a simple meter or static bass line, or to create driving rhythms and intensity in a work. It was noted previously that Martin employed jazz-like syncopations in the *Ballade for Trombone* in a variation of the tone row (See Fig. 2.8 on p. 35). The second Etude from the *Etudes for String Orchestra* employs a great deal of syncopation. Figure 2.49 shows the highly syncopated rhythm occurring in all but the double bass voice. Later in the movement syncopation appears in all parts simultaneously (Fig. 2.50). First violins have syncopations at the sixteenth note

level, second violins and violas have offbeats until they join in the syncopated rhythms of the celli, and the double basses have a separate syncopation in the fourth through sixth measures of the passage. The phrase then ends with a quarter-note triplet against the duple rhythms of the first violins and basses. The entire movement is played with pizzicati which add energy and percussive attacks to the syncopated rhythms.

Martin's mature works show a marked preference for the use of simple meters (2/4, 3/4, 4/4, etc.) that are then subdivided in a variety of ways.¹¹⁵ One of his favored methods is the use of the triplet subdivision in a simple meter. The meter 3/2 is also used in the mature works, as it permits many possibilities of subdivisions. In the *Petite Symphonie Concertante* Martin utilizes the options within 3/2 meter, organizing phrases with two-measure groupings of 6+6, 4+4+4, and even longer groupings of 12+12.¹¹⁶ The use of these various subdivisions prevents the phrase structures from becoming too repetitive.

In instances of prolonged sections of one simple meter, Martin will make use of syncopation, quarter note triplets, brief meter changes, or ties over beats or barlines in an effort to avoid patterns that could become too repetitive or mechanical.¹¹⁷ Figures 2.51 and 2.52 from *Le vin herbé* show the use of these devices.

¹¹⁵ Tupper, 106.

¹¹⁶ Tupper, 129.

¹¹⁷ Ibid., 120-21.

6

Voces I

Voces II

Alt.

Vle.

C.B.

all. poco marc.

7

Voces I

Voces II

Alt.

Vle.

C.B.

Tous
Allo

le roi veut les tu - er.
der Kō-nig will sie tö - ten.

Poco animando

p cresc.

Figure 2.51: *Le vin herbé*, Part II, Tableau I, 3 m. before [3] to 1 m. after [3].

S.
A.
T.
B.

ir - ri-tée en son cœur de cet - te ten - dres - se
denn ihr brann-te im Her - zen ei - ne Zärt - lich-keit.

poco cresc.

plus dou-lou - reu-se que la hai - ne.
weit schmerzhaft - er als der Haß.

f

Figure 2.52: *Le vin herbé*, Part I, Tableau V, [2] to the 2nd m. of [3].

Compound meters are present in Martin's works, but appear with much less frequency than the simple meters. There is no presence of compound meter in the *Violin Concerto*, the *Concerto for Seven Winds*, or the *Petite Symphonie Concertante*, but there are several instances of compound meter in the *Eight Preludes for Piano*.¹¹⁸ Prelude No. 7 is written primarily in 3/4 with occasional changes to 6/8, Preludes No. 5 and 6 are written entirely in 12/16 and 12/8, respectively, and Prelude No. 8 is written in 18/16 with changes to 6/16, 9/16, and 12/16. Martin again conveys his specific intentions as he instructs the performer to interpret the 18/16 meter in 3 where the dotted quarter equals 66 bpm instead of in 6 where the dotted eighth equals 132 bpm as is the given tempo at the beginning of the movement. He continues to add that the 9/16 measures are to be interpreted as written, with the emphasis on the dotted eighth note.¹¹⁹

The use of polymeters can be found in several of Martin's earlier works, especially throughout the *Trio sur des Mélodies populaires irlandaises*, but they occur less frequently in his mature works. Clear examples of polymeters appear in the *Piano Ballade* where Martin juxtaposes 6/4 over 2/2 and 9/8 over 3/4,¹²⁰ and throughout Part I, Tableau 5 of *Le vin herbé* where the orchestra is written in 12/8 and the choir is in 4/4 (Fig. 2.53).

¹¹⁸ Ibid., 129.

¹¹⁹ Martin, *8 Préludes pour le piano*, 32.

¹²⁰ Tupper, 120.

The image shows a page of a musical score for 'Ballade for Flute and Piano', measures 93 through 116. The score is written for Flute (treble clef) and Piano (grand staff). The key signature has one flat (B-flat). The tempo/mood markings 'dolce cantabile' and 'marcato cantabile' are present. Measure numbers 93, 99, 105, and 111 are indicated. The score features complex rhythmic patterns, including triplets and sixteenth notes.

Figure 2.54: *Ballade for Flute and Piano*, m. 93-116.

While formally notated polymetric sections are atypical in the mature works, it is common to find sections of music in which all parts are in the same meter, but are subdivided in different manners, often resulting in the triple against duple rhythms. This is seen in Prelude No. 7 for Piano (Fig. 2.55). The passage begins in 3/4, but in m. 76,

the left hand begins playing in a 6/8 subdivision while the right hand continues in 3/4.

This is also audible in a section of the *Flute Ballade* where both the flute and piano are in 3/4 time, but the flute part is subjected to changing subdivisions. Beginning in m. 226, the measures of the flute line are subdivided into two, followed by three in m. 232, four in m. 235, and six in m. 238, all against the continual dotted half note pulse in the piano part. (See Fig. 2.32 on p. 55).

The musical score for Eight Preludes for Piano, Prelude No. 7, measures 75-83, is presented in three systems. The key signature is G major (one sharp) and the time signature is 3/4. The score is written for piano, with a treble and bass staff. The right hand (RH) plays rapid sixteenth-note passages, while the left hand (LH) plays a steady dotted half-note pulse. The score includes performance instructions in French and German, such as 'Toigours en dehors', 'Immer hervortretend', 'cresc.', 'Garder la main droite une bonne nuance au dessous de la gauche', 'Die rechte Hand immer zurückgehalten', 'senza accel.', 'La main gauche toujours en dehors', 'Die linke Hand immer hervortretend', and 'dimin.'.

Figure 2.55: *Eight Preludes for Piano*, Prelude No. 7, m. 75-83.

Rhythm and Meter in Formal Connotations

In many of Martin's mature works, rhythm and meter can be identifiable elements of formal sections. Formal sections may be characterized by specific rhythmic patterns, or they may be identified or emphasized by a brief change in rhythm or meter.¹²¹ The variations in the *Chaconne for Cello and Piano* are differentiated by an alteration of the subdivisions.¹²² The beginning has a somewhat free subdivision of the melodic line occurring over the bass (See Fig. 2.13 on p. 38), followed by a section of a stricter 16th-note subdivision at rehearsal 4, a section of sextuplet subdivisions at rehearsal 8, and a return to the initial freer subdivision at rehearsal 10. Some works feature a repeated-note rhythm in the melodic line as a marker for the cadence of a section or movement.¹²³ This provides a sense of finality as the phrase comes to a resting point on the repeated pitch. The final cadence of Etude No. 1 for String Orchestra shows almost all parts with repeated 16th-notes in the concluding measures of the movement (See Fig. 2.37 on p. 60). A repeated-note cadence also occurs in the *Ballade for Flute and Piano* in the melodic voice at the cadence of the first section (Fig. 2.56). Here, Martin augments the duration of the G[#] preceding the fermata, resulting in an implied *ritardando*.

In the *Concerto for Seven Winds*, Martin begins the first movement with a measure of syncopated chords that returns throughout the first section, acting as a separation between instrumental solos (Fig. 2.57).¹²⁴ This rhythmic pattern appears in the

¹²¹ Tupper, 135-136.

¹²² Ibid., 107.

¹²³ Ibid., 34.

¹²⁴ Ibid., 131.

first measure, the measures preceding rehearsals 1, 2, and 3, at rehearsal 5, and at the return of the first theme one measure before rehearsal 14. In the second movement, a meter change identifies a significant formal marker. The entire movement is written in 2/4 with a consistent quarter-note pulse throughout, with the exception of one measure in 3/4 that occurs at the climax of the movement (Fig. 2.58).¹²⁵ Meter is also used to indicate important formal landmarks in the *Petite Symphonie Concertante*.¹²⁶ In the first movement, meter changes precede the return of the second theme in the development and the recapitulation, and appear just prior to the coda in the second movement.

Figure 2.56: *Ballade for Flute and Piano*, m. 36-43.

¹²⁵ Tupper, 136-137.

¹²⁶ *Ibid.*, 127.

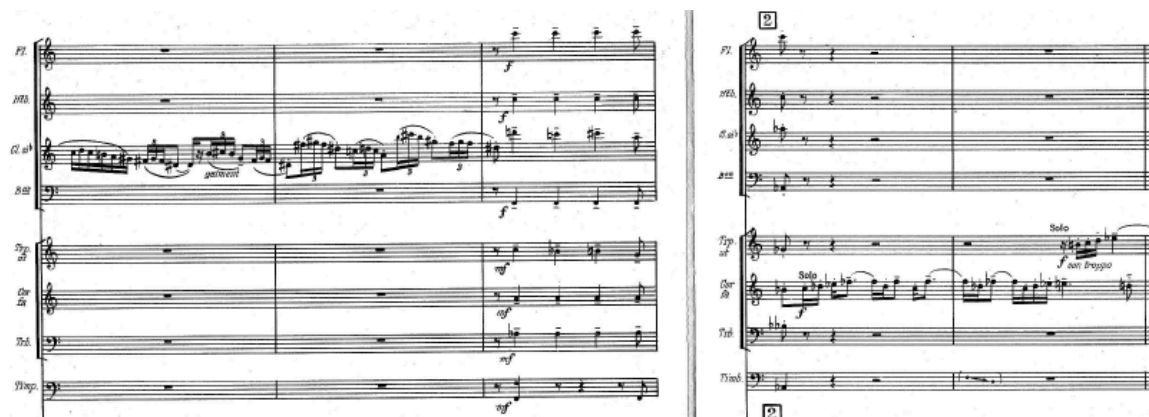


Figure 2.57: *Concerto for Seven Winds*, mvmt. I, 3 m. before 2 to 2 m. after 2, winds and percussion.

Figure 2.58: *Concerto for Seven Winds*, mvmt. II, 4 m. after 14 to 15.

The rhythmic and metric devices outlined in this chapter served Martin's desire to create rhythmic intrigue, avoid symmetry and repetition, create independence between melody and accompaniment, and signify formal elements. While Martin's experimentations with rhythm and his inspiration from eclectic rhythmic sources occurred primarily in his earlier works, he had developed a very systematic approach to rhythm and meter by his mature period. His stylistic use of rhythm and meter remained quite consistent throughout his later works.

CHAPTER 3

SONATA DA CHIESA

After completing the first part of *Le vin herbé* in 1938, Martin began work on the *Sonata da Chiesa*. It was commissioned by Hans Balmer, an organist from Basel who requested the piece be written for viola d'amore and organ. Martin wrote later that this was a very "technical problem" as these were "two instruments that I had never written for and had never heard together."¹²⁷ He went on to say in his notes for the piece that a difficult task like writing for the combination of these instruments excited him.¹²⁸ The premiere was given December 8, 1939 by Hans Balmer and Gertrud Flügel, an accomplished violinist and gambist.¹²⁹

Reviews of the piece were positive, stating "it is in the composer's best vein,"¹³⁰ but questioned how often it would be performed. One reviewer wrote, "Since the number of players able to negotiate the former, tricky instrument is small and the work by no

¹²⁷ Frank Martin, *A propos de... Commentaires de Frank Martin sur ses oeuvres*, (Neuchâtel: A la Baconnière, 1984), 27. Translated by Kyle Gerard.

¹²⁸ Ibid.

¹²⁹ Flügel performed frequently under Paul Sacher in the Basel Chamber Orchestra. Sacher commissioned Bohuslav Martinů to write the *Concerto da camera* for his chamber orchestra with Flügel as the violin soloist in 1941. Ales Brezina, Liner notes to *Martinů: The Complete Music for Violin and Orchestra 2*, Czech Philharmonic Orchestra, Hyperion CD 67672, 2008.

¹³⁰ O.W.N., "Reviews of Music" *Music and Letters* 35, No 1 (January 1954): 70.

means easy, one wonders when or whether one is likely to hear a performance.”¹³¹

Martin was well aware that a piece for viola d’amore would seldom be performed which is likely why he chose it to arrange for another instrument. He wrote:

The consequence was that, later seeking to adapt this piece to other instruments, less rarely played than the viola d'amore, I realized that it was almost impossible, as I had made it for the characteristics of that instrument. However, I recently wrote a version [for string orchestra] that replaces the organ’s part, without damage, so that we can also play it outside of church concerts.¹³²

The viola d’amore is such a unique instrument that Martin had difficulty arranging for another instrument with completely different characteristics. The viola d’amore has seven strings, with seven additional sympathetic strings running under the neck and through the bridge. It had several different tuning possibilities, but tuning to a D Major chord became the most standard, and it has a roughly three and a half octave range from D3 to A6.¹³³ In his *Orchestration Treatise*, Berlioz states that given its tuning and number of strings, the viola d’amore could easily play three and four note chords, but because of the tuning intervals of the strings, when composing those chords “one must observe a different practice from that of violins, violas and cellos (which are tuned in fifths).”¹³⁴

Since its composition, the *Sonata da Chiesa* has been arranged for various instrumentation. It was first arranged by Martin for flute and organ in 1941 as a gift for his wife Maria who was an accomplished flutist. The dedication on the piece read, “To

¹³¹ Alan Frank, “New Music Works by Frank Martin,” *Musical Times* 94, no. 1328 (October 1953): 462.

¹³² Martin, *A propos de...*, 27. Translated by Kyle Gerard.

¹³³ Hector Berlioz, *Berlioz’s Orchestration Treatise: a Translation and Commentary*, trans. Hugh Macdonald (Cambridge: Cambridge University Press, 2002), 42.

¹³⁴ Ibid.

Maria, for her birthday and for her flute, with all my tenderness.”¹³⁵ Maria gave the premiere with Charles Faller in the Lausanne Cathedral in 1942. In 1952 Martin arranged the work for viola d’amore and string orchestra, which was followed by a flute and string orchestra arrangement by Victor Desarzens in 1958. Later versions include an arrangement by Gunther Joppig for oboe d’amore and organ, published in 1987, and most recently a 2006 version for soprano saxophone and organ arranged by Arno Bornkamp. This chapter will focus on the first arrangement by Martin for flute and organ.

Changes made to the piece when arranging it for flute were necessary due to the capabilities of each instrument. The piece remains intact, without any cuts or added sections, but adjustments had to be made for double-stops and ranges. Since the viola d’amore has a lower range than the flute, the entire piece is transposed a perfect fourth higher. One instance where the melody is affected by the range is one measure before rehearsal 2. The flute initially has the melody, but for six beats it drops down to the organ part as the range becomes too low. The flute resumes with the melody in the second bar of rehearsal 2. Martin illustrates the continuation of the melody with arrows shown in Fig. 3.1.

¹³⁵ “*A Maria, pour sa fête et pour sa flûte avec toute ma tendresse.*” Maria Martin and Société Frank Martin, *Frank Martin: l’univers d’un compositeur: catalogue de l’exposition commémorant le dixième anniversaire de la mort de Frank Martin* (Lausanne: Société Frank Martin, 1984), 78. Translated by the author.

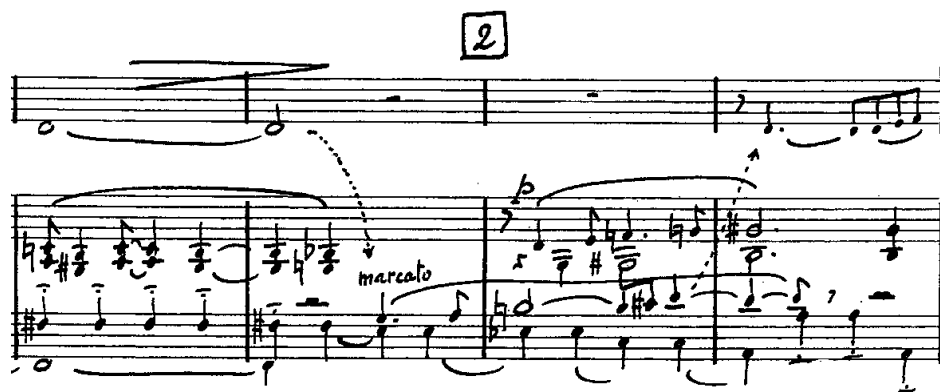


Figure 3.1: *Sonata da Chiesa* for flute and organ: 2 m. before and after 2

A significant adjustment in the arrangement is needed for the remediation of the double-stops in the viola d'amore part. These first appear in the *Recitative* passages before rehearsal 6 and from rehearsals 6 to 8. Martin keeps the top voice with the flute and adds the organ manual to play the remaining notes. This is also the case in future instances where there were originally double stops. Another change is the removal of the harmonics 4 measures before rehearsal 2 and at rehearsal 32.

In the *Adagio* at rehearsal 31, Martin switches the voicing, so that the organ is playing the viola d'amore part, while the flute enters seven bars later with material that was originally in the organ. During the measure at rehearsal 33, the voices cross and the organ takes back its original melody, and the flute returns to the viola d'amore's part. Other minor alterations between arrangements are a clean break before the Allegretto at 8 instead of the viola d'amore holding over, a simplification of the flute part to quarter notes in the fourth, fifth, and sixth measures of rehearsal 27, and a slight variation in the triplet figures four measures before rehearsal 28. The examples below show the reduction from the viola d'amore's two-voice figure and the placement of the scalar triplet passage (Fig. 3.2 and 3.3). Martin likely altered the triplets to create variety in the figure and avoid repetition.



Figure 3.2: *Sonata da Chiesa* for viola d'amore and organ, [22] to [23], Viola d'amore part¹³⁶

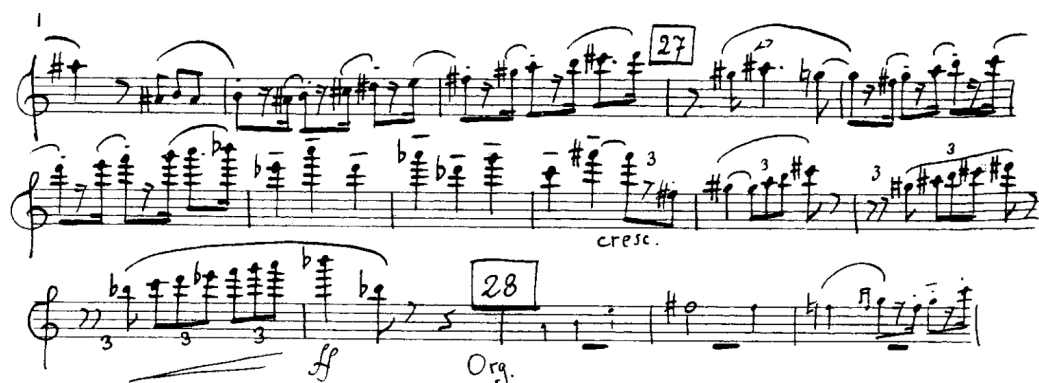


Figure 3.3: *Sonata da Chiesa* for flute and organ, 3 m. before [27] to [28], flute part

Analysis

The *Sonata da Chiesa* consists of three uninterrupted movements. The outer two movements, *Andante* and *Adagio*, are expressive, introspective, and hauntingly beautiful. These two slow movements frame the second, lighter and faster dance-like movement, *Allegretto alla Francese* and *Musette*. So here we have a specifically chosen title, *Sonata*

¹³⁶ It should be noted that the rehearsal numbers differ between arrangements. Rehearsals 1 through 8 are consistent in both versions; however, the arrangement for flute provides rehearsal numbers throughout the *Allegretto alla Francese*. Aside from the *Allegretto*, all other rehearsal numbers have the same placement in the music. The Viola d'amore rehearsal numbers resume at the *Musette* with [9], which corresponds to [14] in the flute arrangement. All rehearsal numbers after the beginning of the *Musette* have a difference in integer of five.

da Chiesa, which brings with it some expectation of form, as opposed to the composer's series of Ballades in a free form. Yet the general expectation of a sonata da chiesa is a four-movement structure and an absence of dance movements. It is interesting then, that Martin chose this title for a three-movement work with a central dance movement. In his monograph *The Sonata in the Baroque Era*, William S. Newman writes that there was far more overlap between the characteristics of a sonata da chiesa and sonata da camera, and it was rare to find an "unequivocal distinction between church and court sonatas."¹³⁷ He continues his explanation:

Often...the church sonata does have a weightier, more serious character, chiefly as the result of a richer, sometimes a more polyphonic texture, and of more developed forms. Also, it is more likely to call for the organ rather than the harpsichord.... But one can expect to find at least one later movement of the church sonata that is a dance in everything but the title, and at least an introductory movement in the court sonata that is a free rather than a dance type, including a tempo rather than a dance title. Not infrequently an actual dance title heads one or more movements of a church sonata.¹³⁸

It is probable that the pairing of two Baroque instruments, viola d'amore and organ, and the suggestion of church performances by the use of the organ led Martin to this title.

Based on Newman's description, it would not have been unusual to find a dance movement in a church sonata, and the outer movements of the sonata do carry the serious character so often associated with the sonata da chiesa.

Andante

The *Andante* begins with tightly voiced quarter-note chords in the organ and a lyrical low-register melody in the flute. The first few measures of the melody and the

¹³⁷ William S. Newman, *The Sonata in the Baroque Era*, rev. ed. (Chapel Hill: University of North Carolina Press, 1966), 34.

¹³⁸ Ibid.

first phrase in the bass line seem to suggest a tonal center of G minor. In the five measures before rehearsal 1, the melody becomes less arpeggiated and more chromatic as it proceeds with major and minor seconds. At rehearsal 1, the melody and quarter-note chords in the organ begin again, only slightly altered, as the melody continues to ascend after the midway point of the phrase. The bass line here is developed from the bass in the second through fourth measures. At rehearsal 1, Martin incorporates a descending minor ninth after each note of the bass (Fig. 3.4). Two measures before rehearsal 2 starts another statement of the melodic theme, this time in a more compressed range. At rehearsal 3, Martin establishes a tonal center of C[#]. The octave C[#]s in the bass repeat every three beats in common time, while the flute and upper manual of the organ have ties or slurs from beats 2 to 3 and 4 to 1, in a sense obscuring or negating the written meter, a device Martin used often in his works (Fig. 3.5).

The image shows a musical score for a piece titled "Sonata da Chiesa for flute and organ". The tempo is marked "Andante" with a metronome marking of ♩ = 69. The score is in common time (C). It features a flute (Fl.) and organ (Org.) with pedals (Ped.). The organ part includes a manual (Man.) and a pedal (Ped.). The score shows a melodic theme in the flute and organ, with a descending minor ninth interval in the organ's bass line. The tempo is marked Andante (♩ = 69). The score includes rehearsal marks 1, 2, and 3. The organ part includes a manual (Man.) and a pedal (Ped.). The score shows a melodic theme in the flute and organ, with a descending minor ninth interval in the organ's bass line. The tempo is marked Andante (♩ = 69). The score includes rehearsal marks 1, 2, and 3. The organ part includes a manual (Man.) and a pedal (Ped.).

Figure 3.4: *Sonata da Chiesa* for flute and organ, beginning to 4 m. after 1



Figure 3.5: *Sonata da Chiesa* for flute and organ, 1 m. before 3 to 4 m. after 3

The organ provides a grand, two-measure chordal introduction to precede two separate *Recitatives*. The G[#] and D[#] pedal tones between rehearsals 5 and 8 suggest a tonal center of G[#]. The first recitative is highly chromatic and features a five-note repeated figure of descending minor seconds. By comparison, the second recitative is built more on thirds than any other interval. The *Lento* at rehearsal 7 serves as a coda for the opening *Andante*. The organ provides a sustained G[#] and D[#] pedal throughout, and in the last four measures before 8 (Fig. 3.6), the flutist has D[#], F[#], F, and D, the (0134) motive so frequently found in Martin's works.¹³⁹



Figure 3.6: *Sonata da Chiesa* for flute and organ, 9 m. after 7 to 1 m. before 8

¹³⁹ See Ch. 2, p. 41-43.

Allegretto alla Francese, Musette

The second movement begins with the *Allegretto alla Francese* played on organ alone. Immediately a twelve-tone row is presented at rehearsal 8. The tone row consists of major and minor seconds and perfect intervals—there are no thirds in this row. The row is treated contrapuntally in the *Allegretto*. This kind of writing occurs occasionally in Martin's works,¹⁴⁰ but is not usually the norm. He was a great admirer of Bach, and given the opportunity to write for organ in a Baroque genre, it only seems fitting to include contrapuntal writing. P0 appears first in the alto voice of the organ, followed one measure later by P4, creating a canon on the major third (Fig. 3.7). At the end of the each row statement, Martin repeats the first pitch(es) to allow for a cadence on an A Major chord. Rehearsal 9 begins another canon, this time between P4 in the soprano and P8 in the alto voice, still a major third apart. Canons continue through the section until the return statement of P0 and P4 in canon again at rehearsal 13.

The *Musette* at rehearsal 14 acts as a trio of the second movement, providing a lighter contrast to the polyphonic writing of the *Allegretto*. A musette was a type of pastoral dance music often having a drone in the bass that mimicked the small French bagpipe of the 17th and 18th centuries of the same name.¹⁴¹ This type of dance piece is appropriate for Martin's style, as he so often used pedal tones in his music. It also pairs well with the viola d'amore that plays the drone and the melody without organ for the first ten measures. In the flute arrangement, the organ plays the drone while the flute has

¹⁴⁰ Other instances are discussed in Chapter 2, p. 44-46.

¹⁴¹ Don Michael Randel, ed., "Musette" in *New Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1986), 515-516. The musette as a dance movement has appeared in Bach's keyboard suites as well as Schoenberg's Suite for Piano, Op. 25.

the melody. The theme of the *Musette* contains within it the repeated (0134) motive in the third through fifth measures of rehearsal 14 and is directly followed by a twelve-tone row in the final four measures of the phrase (Fig. 3.8). This tone row contains nine minor third intervals and two minor second intervals and is constructed so that the inversion of the row is the same as the retrograde. The tone row in the fourth measure of rehearsal 16 at first begins a major second higher than the one shown below, but Martin adjusts a few intervals so that it ends on the same four pitches as the original statement. The intervals between pitches 1 to 2, 7 to 8, and 8 to 9 are the only ones that are changed. This melody repeats several times between rehearsals 14 and 21 at which point Martin begins a canon between flute and organ using the (0134) motive from the *Musette* theme (Fig. 3.9).

Figure 3.7: *Sonata da Chiesa* for flute and organ, [8] to 7 m. after [9]

14 Musette - Poco più Mosso (0134)

F. *mf*

O. *dolcissimo.*

F. (1) 2 3 4 5 6 7 8 9 10 11 15

O. *dolcissimo.*

Figure 3.8: Sonata da Chiesa for flute and organ, 14 to 2 m. after 15

21 (0134)

F. *crescendo poco a poco*

O. *crescendo poco a poco*

22 (0134) (0134) (0134)

F. (0134) (0134)

O.

Figure 3.9: Sonata da Chiesa for flute and organ, 21 to 2 m. after 22

Rehearsal 23 is an arrival at the flute's highest pitch up to this point in the second movement and a return of the organ chords from rehearsals 5 and 6. When they first appear, each set of chords covers two measures of 4/4 time. At rehearsal 23, Martin rewrites the chords in one measure of 2/4 and two measures of 3/4. Both scorings encompass eight beats of music, but the feel is slightly different as the chords at rehearsal 23 retain an element of the 3/4 dance meter. The flute joins the organ with a high G on each of these chords. Just as these chords marked the end of the *Andante*, they mark the end of the *Musette* before returning to the *Allegretto*. This is similar to the way Martin used the measure of syncopated chords to separate sections in the *Concerto for Seven Winds*.¹⁴²

The return of the thematic material from the *Allegretto* returns as a canon on the tone row, beginning in the alto voice of the organ at rehearsal 24, one measure before the *Allegretto* tempo. This time the canon uses the row transpositions P1 and P5 together, followed by P5 and P9. In this return of the *Allegretto* the flutist joins the canon at rehearsal 25. At rehearsal 29 there is a brief reprise of the melody and sustained D pedal tones of the *Musette* before settling on the open fifth of D and A to end the second movement.

Adagio

The final movement, *Adagio*, is the slowest of all three movements. It is beautiful, quietly expressive, and reflective music. It begins with a slow fugue, the melody first stated in the top voice of the organ, followed by the flute in the seventh measure of rehearsal 31, an incomplete statement of the subject in the organ's soprano

¹⁴² See Chapter 2, p. 79-80.

voice at rehearsal 32, and the alto voice at rehearsal 33. The accompaniment grows more triadic starting four measures before rehearsal 34. This is also the arrival of F in the bass, which serves as a pedal tone for 20 measures. The use of such unrelated tertian chords over an independent bass is characteristic of Martin's style.

At rehearsal 35, Martin recalls material from rehearsal 3 in the opening movement. After rehearsal 36, Martin creates a beautiful harmonic progression that lands firmly in D Major five measures before rehearsal 37. D Major serves as the dominant to G Major that Martin arrives at (by way of a G^b Major and B^b Major chord) at rehearsal 37 through to the end of the piece. The remainder of the movement has a G pedal in the bass and repeated Gs in the flute. The organ plays the chordal material from rehearsals 5, 6, and 23, a figure that is again acting as a formal marker at the end of a section. The piece ends on an open fifth of G and D.

Performance Suggestions

Martin's *Sonata da Chiesa* is not a virtuosic show-piece for the soloist as is the *Ballade for flute and piano*. This piece has a more earnest tone, and allows the performers numerous opportunities for sensitive expressive playing. The opening of the piece lacks any dynamic marking for the flutist, but a *piano* would be suggested so as to have room to build throughout the movement. The given marking *dolce teneramente* means sweetly and tenderly.

The flutist has a unique opportunity performing with organ, an instrument whose sound production is based on similar principles, to closely match timbres. This would be especially effective in the two measures before and after rehearsal 2 where the organ

takes over the melody when the range becomes too low, until the flute comes back in six beats later. The entrance on the D after rehearsal 2 should be colored in such a way that the note grows seamlessly from the organ's sound. This is also the case on the low D two measures before rehearsal 31.

A difficulty within the recitatives after rehearsals 5 and 6, is that it should sound free but must be exactly together with the organist. The original version had double and triple stops in the viola d'amore, but Martin arranged for the lower pitches to be played by the organ. In the first recitative, the ensemble should fit together easily on the descending chromatic passages as the subdivisions are passed back and forth between flute and organ. For the final eighth notes, let the two marked breaths contribute to the *allargando* and serve as a guide for the ensemble. In the second recitative, a gesture will be needed when leaving the high A to indicate motion and tempo. Again, give clear breaths during the eighth rests in the tempo of the following passage to facilitate the unison motion. For the final eighth-note passage before rehearsal 7, the tempo can remain steady, as Martin does not use the *allargando* marking here. Instead, the change in rhythm in the final measure provides the sense of a slowing tempo.

Given that the work was originally written for a string instrument, breathing and phrasing can be a challenge for the flutist. The most difficult spot for breathing is in the *Musette* where the main melody is written in a ten-measure phrase, followed immediately by the next phrase. A suggested breathing place would be after the dotted half note that begins each phrase (i.e. at rehearsal 15) and before the tie going into the quarter notes (i.e. between the F half-note and tied F[#] in the sixth measure of rehearsal 15).

Phrases in the *Sonata da Chiesa* are often long and sustained. This requires both control and endurance from the flutist. It is also difficult to grow and sustain a long phrase when notes are paired together in smaller groups, for example the succession of two-note slurs before and after rehearsal 33. It is easy to lose the direction of the larger phrase in these types of passages especially when playing at such a slow tempo. As an exercise, remove the second eighth-note of each beat and instead play a quarter-note. This will make it easier to focus on the direction and shape of the phrase. When adding the eighth-notes back in, make sure they get their full value instead of cutting them short so that they do not detract from the growth and direction of the phrase.

Another demanding passage in this piece is the twenty measures of high Gs marked *piano* at the end of the work. Obviously this requires a great deal of control, but it should sound effortless at the same time. Staying relaxed during this passage will be key. This ending material should sound like it is slowly fading away, so keeping the crescendos within that context and the vibrato to a minimum will also add to the overall effect.

CHAPTER 4

DEUXIÈME BALLADE

During his career, Frank Martin wrote a series of six instrumental compositions titled *Ballade*, for alto saxophone and string orchestra (1938), flute and piano (1939), piano and orchestra (1939), trombone and piano (1940), cello and piano (1949), and viola and wind orchestra (1972). The Ballades are freer form works that run in duration from roughly seven to sixteen minutes. Martin thought the title *Ballade* paired well with these works because it allowed for a free form and alluded to the spirit of an epic narrative. He explains in his notes for the Piano Ballade:

Why is this title: ‘Ballade’ so often to be found in my work? It is probably because I found in this title the most suitable expression for instrumental works in a free form and narrative character....All these works have a common character: that of being more epic than lyric, a narration more than a confession, in which the lyric expression holds an episodic part, more than a descriptive and expansive one. We shouldn’t, however, see in these works a kind of symphonic poem; this *Ballade* was influenced by no literary theme; if it tells or describes anything, it only deals with musical landscapes or events. Anyone is free to see in it whatever he likes.¹⁴³

In his program notes for the *Ballade for Viola* he writes:

The title *Ballade* permits an element of poetry within a completely free musical form, and, more precisely, epic poetry, but then without any pretence of an allusion to a literary theme. It is the transposition into the

¹⁴³ Frank Martin, *A propos de... Commentaires de Frank Martin sur ses oeuvres*, (Neuchâtel: A la Baconnière, 1984), quoted in Donna Sherrell Martin, “The Piano music of Frank Martin: Solo and orchestral” (DMA diss., University of Cincinnati, 1993), 238.

domain of pure music of something which in poetry would count as a tale or a dramatic narrative.¹⁴⁴

In 2008 the composer's widow, Maria Martin, discovered a handwritten manuscript titled *Deuxième Ballade pour Flûte et Piano ou Flûte, Orchestre à cordes, Piano et Batterie* in a drawer. This manuscript was an arrangement by the composer of the 1938 *Ballade for Saxophone*. The date of the arrangement—written on the flute part as 1938—is unlikely as the first Flute Ballade was not written until 1939.¹⁴⁵ Maria Martin then notified Rien de Reede, a committee member of the Frank Martin Stichting, to inform him of her discovery.¹⁴⁶ Since there was no known mention or reference by the composer to the flute arrangement, Maria Martin decided to listen to the work before pursuing publishing in case the composer had his reasons for never sharing the work.¹⁴⁷ Thies Roorda, flutist with the Dutch Royal Philharmonic and professor at the Royal Conservatory of The Hague, and pianist Frank van de Laar gave the initial private performance in November 2008 in the Bethaniënklooster in Amsterdam. The small audience, including Maria Martin, Rien de Reede, and Emily Beynon, principal flutist of the Royal Concertgebouw Orchestra, was quite enthusiastic about the arrangement, and Maria Martin decided to submit it to Universal Edition for publishing.¹⁴⁸ Mrs. Martin writes, “The participants and audience were so delighted by the special qualities of this

¹⁴⁴ Martin, *A propos de...*, 161, quoted in Rien de Reede, liner notes to *Beyond Late Romanticism*, Thies Roorda, trans. Gerald Mettam, DRC 101009/01, CD, 2008.

¹⁴⁵ Maria Martin, preface to *Deuxième Ballade pour flute et piano*. Frank Martin (Wien: Universal Edition, UE 34699, 2009).

¹⁴⁶ The Frank Martin Stichting is the Dutch section of the Société Frank Martin.

¹⁴⁷ Konstantinos Andreou, “Deuxième Ballade—an unknown work of Frank Martin,” Konstantinos Andreou, <http://www.konstantinosandreou.com/deuxieme-ballade-an-unknown-work-of-frank-martin/> (accessed October 7, 2011).

¹⁴⁸ Hans Maas, “Frank Martin—Deuxième Ballade,” *Fluit*, (January 2010): 9. Translated by John van der Munnik.

arrangement and the excellent treatment of the flute part that I felt called upon to publish the work.”¹⁴⁹ The first public premiere was given by Thies Roorda and Georgian pianist Nata Tsvereli for the Frank Martin Foundation. Future performances by Roorda and Tsvereli included the opening ceremony on August 31 for the 2009 school year at the Royal Conservatory of The Hague and another public performance in February 2010 in the Bethaniënklooster.¹⁵⁰ The duo also released the first recording of the arrangement on their album *Beyond Late Romanticism*. Italian flutist Mario Caroli was the soloist for the premiere of the flute and orchestra version in 2010, and Swiss flutist Emmanuel Pahud has since recorded both arrangements—for flute and piano, and flute and orchestra—on the album *Frank Martin: intégrale des œuvres pour flûte*. For more information about recordings of the work, see the discography on p. 132.

The *Ballade for Saxophone, string orchestra, piano and percussion* was the first composition in Martin’s series of Ballades. It was commissioned by the saxophone virtuoso Sigurd Rascher and was premiered in the autumn of 1938 by Rascher in Sidney. The work was not published until 1966 when it appeared in two versions—as a facsimile of the orchestral score in Martin’s manuscript, and as an arrangement for saxophone and piano with a piano reduction by John Lenehan. In 1974, Martin wrote a solo part for basset horn for Swiss clarinetist Hans Rudolf Stadler, and the work was republished in 1981 as *Ballade pour Saxophone (cor de basset) et orchestre* with Lenehan’s piano reduction. Maria Martin has noted her husband’s dissatisfaction with Lenehan’s piano

¹⁴⁹ Maria Martin, preface to *Deuxième Ballade pour flute et piano*. Frank Martin (Wien: Universal Edition, UE 34699, 2009).

¹⁵⁰ Andreou, “Deuxième Ballade—an unknown work of Frank Martin.”

reduction, which led him to write his own piano arrangement some time between 1966 and the composer's death in 1974.¹⁵¹ This new issue of the *Ballade for Saxophone and Piano* was published in 2005 by Universal Editions, this time with Martin's piano reduction. Flutist Thies Roorda recalls being surprised in an early rehearsal when the pianist was playing something very different from what he had heard and studied from an edition of Lenehan's reduction:

When the composer initially composed this work he didn't compose immediately the piano reduction, which seems to have been done later by an English musician John Lenehan. I initially didn't know this. I started playing from a part and I heard the pianist at our first rehearsal doing very different things....Lenehan had reduced the orchestral part dramatically.¹⁵²

Martin's version was written in a much more idiomatic way for the piano.¹⁵³ Since the title page of the flute arrangement reads *Deuxième Ballade pour Flûte et Piano ou Flûte, orchestre à cordes, Piano, et batterie* with flute and piano listed first, Dutch musician Hans Maas hypothesizes that the newly found arrangement for flute was written after 1966, after Martin had written his own arrangement for saxophone and piano.¹⁵⁴ However, Maria Martin believes the arrangement for flute was made at the end of 1939, after the composition of the first *Ballade for Flute and Piano* and the *Ballade for Piano and Orchestra*, but before the commission of the *Ballade for Trombone and Piano* and their marriage in 1940.¹⁵⁵

¹⁵¹ Hans Maas, "Frank Martin—Deuxième Ballade," *Fluit*, (January 2010): 11. Translated by John van der Munnik.

¹⁵² Andreou, "Deuxième Ballade—an unknown work of Frank Martin."

¹⁵³ Hans Maas, "Frank Martin—Deuxième Ballade," *Fluit*, (January 2010): 11. Translated by John van der Munnik.

¹⁵⁴ *Ibid.*, 11-12.

¹⁵⁵ Andreou, "Deuxième Ballade—an unknown work of Frank Martin."

Since no mention of the *Deuxième Ballade* exists in any of Martin's writings, one can only speculate as to why he chose to arrange the work for flute. The first *Ballade for Flute* was highly successful, has become a staple in the repertoire, and is one of Martin's most often performed works.¹⁵⁶ The *Ballade for Saxophone*, however, did not secure such a position in the classical saxophone repertoire as the *Ballade for Flute* did. This is most likely due to the difficulty and demands of the work. The *Ballade for Saxophone* was tailored to the strengths of Sigurd Rascher, a virtuosic performer who was known for his great command and control of the altissimo register of the instrument. Standard saxophone range was generally considered to be two and a half octaves, but Rascher had perfected a range of at least four octaves on the instrument.¹⁵⁷ This afforded Martin the ability to utilize an extensive range for the instrument in his *Ballade*, which has a range sounding from C[#]3 to B^b6, almost four octaves.¹⁵⁸ At the time of the composition, many saxophonists were neither enthusiastic nor comfortable with these high register tones, which likely contributed to the work not initially securing as strong of a standing in the saxophone repertoire.

During the earlier decades of his career, many saxophonists resisted and even ridiculed [Rascher's] pioneering work in extending the upward range of the instrument beyond two and a half octaves. Composers, however, were more inclined to embrace this expanded expressive capability that Mr. Rascher had singularly fostered. By [1977]...his lifelong commitment to the saxophone's high register, coupled with the momentum provided by so many composers who used it, had served to

¹⁵⁶ Cooke, Mervyn. "Late Starter. Frank Martin Found Himself Late in Life." *The Musical Times* 134, no. 1801 (March 1993): 135.

¹⁵⁷ Rascher published a methods book entitled *Top Tones for the Saxophone: four octave range* in 1941, a book that is still widely used today.

¹⁵⁸ All references to the saxophone part will be in sounding pitches.

establish the extended range as an essential element of modern artistic saxophone performance.¹⁵⁹

Martin may have believed, due to the success of his 1939 Flute Ballade, that an arrangement for flute of the *Ballade for Saxophone* would have also been embraced by the flute community. It is interesting to note that the composer specifically arranged the *Sonata da chiesa* as a gift for his wife Maria, but the *Deuxième Ballade* has no dedicatee and was never presented to his wife. This could indicate Martin had no particular flutist in mind when he arranged the work.

The differences between the *Ballade for Flute* and *Deuxième Ballade* are significant. While they do share similarities in terms of Martin's compositional style, they have distinctive features that set the two works apart from one another. The most immediate differences are the durations and purposes of the compositions. The *Ballade for Flute* is a shorter and more virtuosic work. Since it was commissioned to be an examination piece for the Concours International d'Exécution Musicale at the Geneva Conservatory, it needed to be a show piece and demanded specific aspects including difficult technical passages especially in the high register, expressive phrasing and lines, and varying articulation patterns, all within a specific time frame.¹⁶⁰ The *Ballade for Saxophone*, however, was not an examination piece; it was commissioned by a well-known performer and intended as a concert piece. Martin was therefore less restricted in the timing and content of the piece. The first *Ballade for Flute* is roughly six and a half minutes in length while the *Ballade for Saxophone*, or *Deuxième Ballade for Flute*, is

¹⁵⁹ Ronald Caravan, "Sigurd M. Rascher (1907-2001): Superlative musical legacy forged by uncommon character," <http://www.dornpub.com/saxophonejournal/sigurdrascher.html#super> (accessed September 29, 2013).

¹⁶⁰ Hans Maas, "Frank Martin—Deuxième Ballade," *Fluit*, (January 2010): 10. Translated by John van der Munnik.

twice as long at approximately fourteen minutes. The work does have virtuosic passages, but as a whole it is more lyrical in nature than the *Ballade for Flute*. Martin noted the “great expressive flexibility” of the saxophone coupled with an agility similar to the flute and clarinet, having “prompted me to give [Rascher] a piece centered on the expression rather than on any formal element, a piece inspired by the romantic rather than the classical, a ballade that, in a lyrical narrative style, can appeal to the particular accents of this instrument.”¹⁶¹ As Thies Roorda explained, the *Deuxième Ballade* “is not written to impress but to express...the difference is generated by the purpose.”¹⁶²

There are minimal changes in Martin’s flute arrangement when compared to the original composition for saxophone. The first significant difference comes out of necessity due to the ranges of the solo instruments. For the flute arrangement, Martin must diminish the range by an octave. The saxophone version carried roughly a four-octave range, from C[#]3 to B^b6, but the flute is incapable of playing the lowest octave. The solo part at the beginning of the *Deuxième Ballade* therefore is written an octave higher than the sounding pitches of the saxophone part. The flute part ranges from C[#]4 to C7. In the highest registers, the flute sounds at the same octave as the saxophone, and Martin takes great care in the manner he adapted the piece to the flute register so as to not disrupt the flow and development of the piece.¹⁶³ Aside from the adjustment to fit the smaller range of the flute, Martin chooses to have the flute double the piano (violins in the

¹⁶¹ Frank Martin. “*À propos de...*” *Commentaires de Frank Martin sur ses oeuvres*. Neuchâtel: A la Baconnière, 1984, 26. Translated by Kyle Gerard.

¹⁶² Andreou, “Deuxième Ballade—an unknown work of Frank Martin.”

¹⁶³ Hans Maas, “Frank Martin—Deuxième Ballade,” *Fluit*, (January 2010): 10. Translated by John van der Munnik.

orchestral version) beginning at rehearsal 27 through rehearsal 29 (Fig. 4.1). In the original ballade, the saxophone did not play through this passage. It would have been extremely difficult to play and would have required a great deal of agility to play in the highest octave of the saxophone. Altissimo passages in the Saxophone Ballade typically contained longer sustained notes.

Figure 4.1: *Deuxième Ballade for Flute and Piano*, flute part, 3 m. before 27 to 29.

There are three instances in the arrangement where notes have been changed from the original. The first occurs in the fourth measure of rehearsal 6, where instead of sustaining a high A^b in the saxophone part, the flute moves up to a high C and back down to an A^b (Fig. 4.2 and 4.3). The second note change is in the measure before rehearsal

24. The saxophone part has a G half-note slurred up a half-step to an A^b quarter-note to end the phrase. The flute arrangement has a slur down a half-step from the G to a G^b. The third change occurs halfway through the cadenza, before the *Lento* in 3/4 time. The original saxophone part had a D, B, and F natural preceding the *Lento*, while the flute part is written a fifth higher, with an A, F[#], and C (Fig. 4.4 and 4.5).



Figure 4.2: *Ballade for Saxophone and Orchestre*, (piano reduction, F. Martin), 3rd m. of [6] to 4th m. of [6], sounding pitches.



Figure 4.3: *Deuxième Ballade for Flute and Piano*, 3rd m. of [6] to 4th m. of [6].



Figure 4.4: *Ballade for Saxophone and Orchestre*, (piano reduction, F. Martin), figure before 3/4 *Lento* of cadenza, sounding pitches.



Figure 4.5: *Deuxième Ballade for Flute and Piano*, figure before 3/4 *Lento* of cadenza.

The flute arrangement also includes the addition of grace notes slurred up an octave into the dotted half-note at rehearsal 31, one measure after rehearsal 43, and one measure after rehearsal 44. The final difference between the parts is in the rhythm one measure before rehearsal 50. The saxophone has a high A^b that is sustained through the downbeat, while the flute version rearticulates the A^b with the piano (Fig. 4.6 and 4.7). Articulation added to the high note would have likely increased the difficulty in the saxophone part.



Figure 4.6: *Ballade for Saxophone and Orchestre*, (piano reduction, F. Martin), 1 m. before 50



Figure 4.7: *Deuxième Ballade for Flute and Piano*, 1 m. before 50

Analysis

Largo

Like the rest of Martin's *Ballades*, the *Deuxième Ballade* is rather free and rhapsodic in form. It begins with a *Largo* section that introduces the melodic material used in the work. The opening of the work contains Martin's often-used (0134) motive in the flute part (Fig. 4.8). This is the same motive heard throughout the *Ballade for Flute*, *Ballade for Trombone*, and the *Petite Symphonie Concertante* among others.¹⁶⁴ The melody is supported by quarter-note tertian chords over an E pedal in the piano. The dissonance of the D and D[#] in the repeated chord with the E pedal and sustained F in the flute create an immediate darkness that permeates the section. The use of the pedal tone that is sustained during the first 16 measures is characteristic of Martin's style and serves to suggest a tonal center of E.



Figure 4.8: *Deuxième Ballade for Flute and Piano*, m. 1-5.

The initial presentation of the tone row used throughout the work occurs in the bass line at rehearsal 2 through one measure before rehearsal 4 (Fig. 4.9). The row is saturated with descending half steps and ascending major thirds, and, upon closer

¹⁶⁴ See Chapter 2, p. 41-43.

examination, one will find the first through fourth pitches and the fifth through eighth pitches to be the (0134) motive. The final four pitches of the row form a triad that includes both a major and minor third (Fig. 4.10).

The image shows the second system of the musical score for the *Deuxième Ballade* for Flute and Piano, covering measures 2 to 4. The system is divided into three measures. Measure 2 is marked 'poco animando' and 'poco marc.' with a piano (p) dynamic. Measure 3 is marked 'poco cresc.' and 'cresc.' with a mezzo-forte (mf) dynamic. Measure 4 is marked 'f molto espress.' and 'molto sostenuto' with a forte (f) dynamic. The score includes a flute part and a piano accompaniment. The piano part features a prominent bass line with octaves and chords. The flute part has various melodic lines, including a trill in measure 3. The system is numbered 2, 3, and 4 at the top of each measure.

Figure 4.9: *Deuxième Ballade* for Flute and Piano, 2 to 4

The image shows the tone row for the *Deuxième Ballade*. It consists of a single melodic line on a staff, starting with a treble clef and a key signature of one flat (B-flat). The row is composed of 12 notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E. The notes are written in a sequence that suggests a specific intervallic structure, likely the (0134) motive mentioned in the text.

Figure 4.10: Tone row for the *Deuxième Ballade*.

The remainder of the *Largo* section continues with several statements of the row, sometimes overlapping one another while the flute has a counter-melody composed of intervals of seconds and thirds, a common feature of Martin's melodies. Beginning four measures and one beat before rehearsal 5, Martin uses simultaneous statements of row transpositions (Fig. 4.11). P10 appears in the bass line while the first 11 notes of P5 are played by the flute. Immediately following the completion of P10 are three consecutive statements of P1 in the bass line. This is coupled with a statement of P1 in the right hand of the piano at rehearsal 5. The final pitches of the row get somewhat buried in the piano reduction as voices cross, but the row is clearly continued in the Violin I part of the orchestral version. In the measure preceding rehearsal 6, the eleventh note of the row, A[#], should be followed by an A natural to complete the row, but Martin ascends a half-step to a B instead. The (0134) motive occurs briefly in the soprano voice of the piano at rehearsal 6, and P1 appears in canon seven measures and one beat before rehearsal 7. The canon begins in the left hand of the piano (played by double bass and divisi celli in the orchestra) and is answered one beat later in the right hand of the piano (played by violin I and divisi celli). The *Largo* section is then brought to a close by a reiteration of the opening (0134) motive in the flute, repeated quarter-note chords, and an E pedal in the piano. This opening material with its original accompaniment functions as a structural indicator within the section. It serves as the introduction, as a division between the original statement of the row and its transpositions when it returns at rehearsal 4, and as the closing statement of the section.

sempre sostenuto

marc. ed espress.

p

f

ff

cresc.

cantabile

sempre cresc.

5 6 7 8 9 10

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10)

Figure 4.11: *Deuxième Ballade*, 5 m. before [5] to [7]. (continued on next page)



Figure 4.11 (cont.): *Deuxième Ballade*, 5 m. before 5 to 7.

Allegro molto

As in his other *Ballades*, Martin follows the slow introductory section with lively and spirited music. It is within this section that Martin develops new motives based on the intervallic content of the tone row and employs the use of the inverted row. The first of these motives appears in the flute part one measure after rehearsal 7 (Fig. 4.12). It is used primarily as transitional material and contains the first four notes of P5 and uses the same minor seconds, major thirds, and perfect interval found in the tone row. Another motive used in transitional passages throughout the work is the figure one measure after rehearsal 9 that is built entirely of seconds and thirds (Fig. 4.13). This motive only appears within the piano part.¹⁶⁵

¹⁶⁵ In the orchestral version, this motive occurs in strings or piano.



Figure 4.12: *Deuxième Ballade*, [7] through 5 m. after [7], flute.

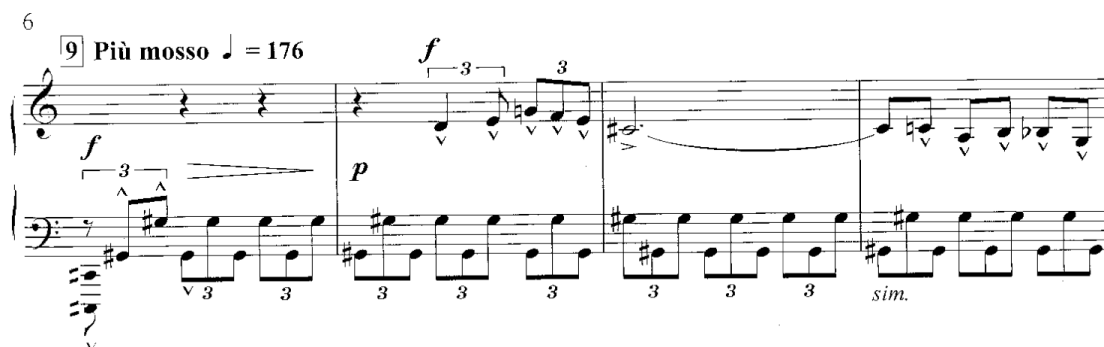


Figure. 4.13: *Deuxième Ballade*, 4 measures at [9]

The third motive in this section is a six-note figure based on seconds and thirds that is first presented at rehearsal 8 in the flute part, the composite of which would form half of a chromatic scale (Fig. 4.14). Even with the introduction of this motive, Martin varies the rhythm within each of the three immediate statements to avoid repetition. This is similar to the treatment of the motive at m. 229 in the *Ballade for Flute*.¹⁶⁶ At rehearsals 10 and 12, the treble voice of the piano outlines the motive while the flute embellishes it with a triplet pattern (Fig. 4.15). This becomes the main thematic material for the *Allegro* sections. Between these two statements, incomplete rows of P1 make up the melodic content of the flute part before rehearsal 12.

¹⁶⁶ See Fig. 2.32 on p. 55.



Figure 4.14: *Deuxième Ballade*, 8 measures at 8

Figure 4.15 shows a musical score for the *Deuxième Ballade*, measures 9 through 11. The score is written for piano and includes a vocal line. The key signature has one flat (B-flat). The tempo is marked *Andante*. The score features a variety of musical notations, including triplets, slurs, and dynamic markings such as *sf*, *dim. molto*, and *p*. The measures are numbered 9, 10, and 11.

Figure 4.15: *Deuxième Ballade*, 1 m. before 10 to 11

Martin utilizes the inverted forms of the row to build the accompaniment between rehearsal 14 and 16. He begins with I11 and builds the chords from overlapping pitches in the row—the second and third pitches sound simultaneously, followed by the fourth and fifth pitches together, followed by the sixth and seventh pitches, etc. (Fig. 4.16). This pattern is repeated with I0 in the fourth measure of rehearsal 15. While the ninth through twelfth pitches may appear out of their original order or the chords are built only using fragments of the row, it is clear that the harmonies are constructed from the inverted tone row. A counter-melody consisting of seconds and thirds floats above in the flute part. The section ends with a return of the six note *Allegro* motive in the flute five measures before rehearsal 17.

The musical score for Figure 4.16 shows measures 13 to 19 of the *Deuxième Ballade*. The score is in 3/4 time and features a flute part and a piano accompaniment. The piano part is built from overlapping chords of the inverted tone row. The flute part features a counter-melody of seconds and thirds. The score is marked with 'dolce' and 'p' (piano). The measures are numbered 13 to 19. The piano part is built from overlapping chords of the inverted tone row. The flute part features a counter-melody of seconds and thirds. The score is marked with 'dolce' and 'p' (piano). The measures are numbered 13 to 19.

Figure 4.16: *Deuxième Ballade*, 1 m. before 14 to 6 m. after 14.

Throughout the *Piu mosso* section Martin suggests tonal centers even among the extremely chromatic motives. This is the case from rehearsal 9 to rehearsal 14 with the punctuation of an octave in the bass voice followed by several measures of a repeated triplet pattern on the fifth. This occurs in C# at rehearsal 9, G at rehearsals 10 and 12, and B at rehearsal 13. The harmonies from rehearsals 14 to 16 are pulled from the inverted tone row, but after rehearsal 16 there are several instances of F in the bass to prepare for the arrival of the B^b Major triad in the seventh measure of rehearsal 17.

The twenty-four measures at rehearsal 18 serve as a transition, connecting the previous *Allegro molto* section to the *Lento* at rehearsal 21. Martin again uses pedal tones to create the tonal areas here. The tonal center of A is established with the sustaining pitches A and E from rehearsals 18 to 20. This is followed by an E^b and B^b pedal from rehearsals 20 to 21. The flute, entering eight measures preceding rehearsal 21, sustains a G for three measures before descending to a G^b, thus completing a pure E^b minor triad. The piano's transitional motive from rehearsal 9 is the only motive heard in these measures.

Lento: Row Variations

The next formal section of the Ballade begins with the *Lento* at 21, up to the *Allegro molto* at rehearsal 29. The material here is a series of variations on the tone row, each variation containing two statements of the row in the bass line of the piano part. Beginning at rehearsal 21, Martin presents the P11 transposition of the row in deliberately placed staccato eighth notes and eighth-note triplets. The top line of the piano part (or Violin I in the orchestral version) plays a reordered statement of P9 throughout this variation. The ninth through twelfth pitches appear first and are followed

by the first through eighth pitches of the row. This is played in a more sustained and lyrical manner, providing contrast to the rhythmic and articulate nature of P11 in the bass (Fig. 4.17). The second variation, from rehearsals 23 to 25, repeats the same rows in the same rhythms with the addition of a counter-melody added in the flute part.

The musical score for Figure 4.17 consists of four systems of staves. The first system (staves 21-22) is marked 'Lento' with a tempo of 54. It includes a piano (P) part and a flute (Fl) part. The piano part features a sustained melody in the right hand and a more rhythmic bass line in the left hand. The flute part enters in the second measure of the system. The second system (staves 23-24) continues the piano part with a counter-melody in the flute. The third system (staves 25-26) shows the piano part with a counter-melody in the flute. The fourth system (staves 27-28) shows the piano part with a counter-melody in the flute. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 4.17: *Deuxième Ballade*, 3 m. before 21 to 6 m. after 22.

In the third variation Martin writes the row, again in the bass line, similarly to the original statement of the row from rehearsal 2. The meter changes to common time, as it was in the opening section, and the descending half-steps of the row are written as descending minor ninths, slurred two notes at a time. P11 begins the variation again, but forms an elision with a ten-note statement of P4. The final two pitches of P11 are the first two pitches of P4 (Fig. 4.18). The right hand of the piano (upper strings in the orchestra) provides a continuous legato eighth-note accompaniment while the flute, upon its coinciding entrance with P4, carries its own variation on the counter-melody from rehearsal 23. Rehearsal 26 marks the fourth variation of the row. Although it remains in 4/4, the rhythms and articulation of the row are similar to the first two variations except that it uses only eighth-note subdivisions. The flute part at rehearsal 26 provides the framework for the reordered P9, also present in the first and second variations (Fig. 4.19).

The final variation occurs at rehearsal 27 with two statements of the row I11. The second statement of the inversion is somewhat elongated by the immediate repetition of the third through fifth pitches in the middle of the row and the repetition of pitches 12 and 1 at the end of the row. The flute plays in unison with the top voice of the piano through to rehearsal 29. The saxophone did not have this material in the original version. This variation concludes with six measures of repeated descending minor seconds in the flute and piano, mostly utilizing the pitches B, B^b, and A. This is extremely similar to measures 314-324 of the first Flute Ballade. The two figures even use the same three pitches (See Fig. 4.1 on p. 105).

pochiss. rit.

25 Andantino ♩ = 80

sf

sf dim. p

dolce grazioso

8..... P₁₁: 1 2

3 4 5 6 7 8 9 10

dolce

poco cresc.

poco cresc.

P₄: 1 2 3 4 5 6 7 8

26

9 10

Figure 4.18: *Deuxième Ballade*, 3 m. before 25 to 26.

14

Fq: 26 Più Mosso ♩ = 88

f

mf

cresc.

ff

f

I II:

Figure 4.19: *Deuxième Ballade*, 1 m. before 26 to 4 m. after 27

The piano's transitional motive returns again in the material between rehearsal 29 and the cadenza. This portion of music parallels the transitional material from rehearsals 18 to 21 in terms of length, orchestration, use of the motive, pedal tones, and the

sustaining pitch at the end from the flute. While difficult to recreate in the piano reduction, the low strings and viola sustain an A^b, E^b, and A, respectively, from rehearsal 29 to 30. From rehearsal 30 to 32, they sustain a B and F[#]. This is also the case six measures before rehearsal 29, where the low strings and viola sustain a D, F[#], and D[#] through to one measure before 29. It is in the final three measures before the cadenza that the opening material, the (0134) motive with quarter-note chords and an E pedal, returns. Its placement here again acts as a formal marker, as the end of one section and the beginning of the cadenza.

Cadenza, *Allegro leggero*

The first half of the cadenza makes constant use of the minor seconds, minor thirds, and perfect fourth intervals derived from the tone row. The initial six-note figure is built entirely of minor seconds and thirds. It is followed by several quintuplet or sextuplet arpeggios constructed using minor thirds and an occasional perfect fourth. The final three notes before the measured part of the cadenza also make use of minor thirds as they outline a diminished chord. The second half of the cadenza begins with eight bars of mixed meter before returning to unmeasured material. The flute's transitional motive occurs in three consecutive statements, each a half-step higher than the previous. After settling briefly on the C[#] half-note with fermata, the lowest note of the piece, an arpeggiated flourish of minor thirds and perfect fourths leads into the six-note *Allegro* motive.

The *Allegro leggero* begins with the flute playing the six-note motive, embellished in a triplet pattern. The piano enters on the fifth measure of rehearsal 33. This *Allegro* section parallels the previous *Allegro molto*, *Piu mosso* section in aspects of

melodic material and accompanimental figures. Tonal centers of G, B, and E are established five measures after rehearsals 33, 35, and 36, respectively. At rehearsal 37, Martin again uses I11 and I0 to build the harmonies as he did at rehearsal 14. The flute's transitional motive and six-note *Allegro* motive at rehearsals 42 and 44 lead into the Coda at rehearsal 46. Martin takes great care to vary the subdivision in the flute part after rehearsal 44 to avoid repetition of the idea.

Presto

The Presto at rehearsal 46 serves as the coda of the Ballade. As with many of Martin's works, the coda is where one feels the strongest sense of a tonal center. In the *Deuxième Ballade*, this occurs at rehearsal 48 with the arrival on an A^b Major triad. Throughout the work, Martin often provides only an open fifth to suggest a tonal center, but in this instance he uses a full triad. Here, the piano plays the six-note motive in thirds while the flute sustains an E^b. The whole figure then rises a minor third to C^b Major. The final key areas are G Major at rehearsal 50, E at rehearsal 53, and G[#] in the last nine measures. The flute part also contains some of its most tonal figures of the piece, with scalar passages of A^b natural minor two measures after rehearsal 50, A^b Major at rehearsal 53, and E^b Major eight measures from the end. The work ends in a typical fashion for Martin's works with a descending half-step from C to B going into the final cadence six measures from the end.¹⁶⁷ These two notes create a triad with the G[#] and D[#] in the accompaniment. The C, enharmonically, completes a major triad, before descending to the minor third on the B. The final chord of the piece is an open fifth of G[#] and D[#].

¹⁶⁷ See Chapter 2, p. 60-62.

Performance Suggestions

The performance challenges of the *Deuxième Ballade* are similar, yet perhaps even greater than those of the *Ballade for Flute*. Martin's works are characterized by a simmering intensity that must be managed and released slowly over the course of the piece. This requires a great amount of control from the performers, more so in the *Deuxième Ballade* as it is twice as long as the first *Ballade*. The opening *Largo* section is especially taxing for the soloist. The long sustained notes in such a slow tempo require endurance and pacing through the individual notes, phrases, and section as a whole. While no dynamic marking is initially given, it is best to start softly in order to leave room to grow. The phrasing of the opening line should lead to the D, as it completes the (0134) motive that pervades the rest of the work. While the piano part is still *piano* at rehearsal 2, the left hand is marked *poco marcato* so the pianist may bring the tone row to the front of the texture. In the orchestral version, the celli and basses have glissandi between the two-note slurs which naturally calls more attention to the row. Aside from the *poco animando* for five measures at the presentation of the tone row, a steady tempo is needed throughout this opening *Largo*. It is tempting to play faster, but the overall feeling should be somewhat weighted.

In the beginning of the *Allegro molto* the flutist is introducing new motives, and as such can make strong declamatory statements here. The main thematic material in the second measure of rehearsal 10 should be smooth and light, with moments of contrast four measures before rehearsal 12. The remainder of the section should be played with an energetic lyricism. It must be rhythmically accurate, but at the same time float over the clearly articulated rhythms of the accompaniment.

In the row variations of the *Lento*, the flutist enters at the second variation. This counter-melody at rehearsal 23, in addition to the four measures before rehearsal 26, is expressive and sensitive. Marked *comme une romance*, this material provides great contrast to the staccato eighth notes and eighth-note triplets of the row in the piano part. The fourth and fifth variations of the row demand an immediately different style. Throughout these final variations, the flutist must play in a strong accented style with crisp articulations.

The cadenza allows for a variety of interpretations, particular to each soloist, in terms of phrasing, pacing, and dynamics. The first dynamics given come towards the end of the cadenza, with a *forte* as the flutist descends into three consecutive fermatas. The actual marking looks to be mistakenly placed, as it appears slightly to the right of the D natural. In the editions for saxophone and piano and the orchestral score of the *Deuxième Ballade*, the *f* marking appears under the C[#]. This makes more musical sense as the previous two fermatas lead by half-steps into the C[#], the lowest pitch of the piece. While the majority of the cadenza is unmeasured, it is interesting to note eight measures of specifically metered material in the middle of the cadenza. Given such precise notation, the tempo and subdivisions should remain steady and clear in these measures. Martin likely wrote the passage with mixed meter to indicate the stress and importance of notes on the downbeats. It is also important that the eighth note remains the same when transitioning from the 3/4 to the 3/8 measure. This is not marked in the original score of the Saxophone Ballade, but is in both the piano and orchestral scores of the flute arrangement. Take care not to let the eighth-note triplet become the eighth note (see Fig. 4.20). The flutist begins the *Allegro molto* coming out of the cadenza without

accompaniment. It is important to arrive at the correct tempo, as it mirrors the tempo from the *Piu mosso* at rehearsal 9.



Figure 4.20: *Deuxième Ballade*, measured Lento of Cadenza

The Coda should be played with great vigor and rhythmic energy. Counting can be difficult through this section as the accompaniment is minimal in some places. The coda also contains the first entrances of the bass drum and cymbal in the orchestral version. Some of the strong punctuations of the bass drum are not included in the piano reduction although cues are given to show their placement on either the downbeat or the second beat. The quarter note cues in the piano part at rehearsal 53 are for the bass drum and timpani, and a decision to play those would be left up the performers.

CONCLUSION

Frank Martin's flute compositions *Sonata da Chiesa* and *Deuxième Ballade*, were both arranged from works he originally wrote in 1938, a time in his career when he came into his own distinct musical language. Martin's style was a melting pot of influences, but culminated to an individual voice that incorporated twelve-tone serialism within a tonal hierarchy. Martin is not a composer who is often talked about in the classroom, and therefore many are unaware of his compositional style and full body of work. This document provides the reader with a detailed description of Martin's background and mature style that remained quite consistent for the remainder of his career.

It is my hope that this document will serve a variety of readers, including those interested in Martin's music, and saxophonists, viola d'amorists, and organists, who want to learn more about the original pieces that have had little written about them to date. The *Sonata da Chiesa* and *Deuxième Ballade* are lesser-known works to flutists when compared to his 1939 *Ballade for Flute*. Due to its recent discovery and publication, the *Deuxième Ballade* may be completely unknown to many. It is my hope that this document will be able to shed some light on the works and encourage flutists to include them in performance programs.

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APPENDIX A: DISCOGRAPHY

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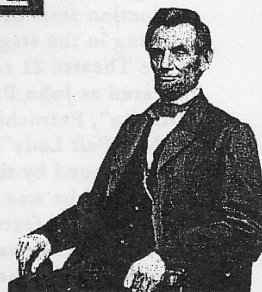
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APPENDIX B: RECITAL PROGRAMS



ABRAHAM LINCOLN'S

200th • Birthday • Celebration



presents

**The Fayetteville
Symphony Orchestra**
- performing -
**Copland, Mozart and
Dvorak**

February 22, 2009

3:00 p.m.

Owens Auditorium

Program

The Fayetteville Symphony Orchestra

Conducted by

Fouad Fakhourdi

Presents

Aaron Copeland

A Lincoln Portrait

Narrated by Ken Smith

Mozart's Flute Concerto No. 1 in

G Major, K 313

Soloist Jessica Dixon

Intermission

Antonin Dvorák

Symphony No. 8 in G major, Op. 88

Due to an error in scheduling on our part,

Mr. Mitch Capel will not be the narrator for

Aaron Copeland's Lincoln Portrait



presents

JESSICA DIXON LEETH, *flute*

in

Doctoral Recital

Assisted by Winifred Goodwin, *piano*

Wednesday, November 4, 2009 • 5:30 PM • Recital Hall

Sonata in E Major, BWV 1035

Johann Sebastian Bach

I. Adagio ma non tanto

(1685-1750)

II. Allegro

III. Siciliano

IV. Allegro assai

Sonata for Flute and Piano

Francis Poulenc

I. Allegretto malincolico

(1899-1963)

II. Cantilena

III. Presto giocoso

Image

Eugène Bozza

(1905-1991)

Sonata for Flute and Piano, Opus 14

Robert Muczynski

I. Allegro deciso

(b. 1929)

II. Scherzo

III. Andante

IV. Allegro con moto

Mrs. Leeth is a student of Dr. Jennifer Parker-Harley. This recital is given in fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.



Presents

JESSICA DIXON LEETH, *flute*

in

Graduate Recital

Wednesday, April 7, 2010 • 7:30 PM • Recital Hall

Winifred Goodwin, *piano*

Fantasia No. 6 in D Minor

Georg Philipp Telemann
(1681-1767)

Sonatine

Pierre Sancan
(1916-2008)

Dance of the Blessed Spirits
from *Orfeo ed Euridice*
Elysian Fields

Christoph Willibald von Gluck
(1714-1787)
Robert Maggio
(b. 1964)

Peter Barton, *reader*

intermission

Sonata in D Major, Op. 94
Moderato
Scherzo: Allegretto scherzando
Andante
Allegro con brio

Sergei Prokofiev
(1891-1953)

Mrs. Leeth is a student of Dr. Jennifer Parker-Harley. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.



presents

JESSICA DIXON LEETH, *flute*

in

Doctoral Recital

Assisted by Winifred Goodwin, *piano*

Thursday, February 17, 2011 • 6:00 PM • Recital Hall

Les Folies d'Espagne

Marin Marais
(1656-1728)

Sonata "Undine," Opus 167

Carl Reinecke
(1824-1910)

I. Allegro

II. Intermezzo: Allegretto vivace

III. Andante tranquillo

IV. Finale: Allegro molto

Honami

Wil Offermans
(b. 1957)

Aria, Opus 48, No. 1

Ernst von Dohnányi
(1877-1960)

Sonatine

Henri Dutilleux
(b. 1916)

Mrs. Leeth is a student of Dr. Jennifer Parker-Harley. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.